MY FAIR LADY

[Initiate rundown Sunday, June 27, 2004 at 10 am]
[images inserted Saturday, January 23, 2016]

The following is a cue rundown analysis of the full score (orchestrations) for the 1964 Warner Bros. production (Production # 1927) of Lerner & Loewe's *My Fair Lady* starring Rex Harrison as Professor Henry Higgins, and Audrey Hepburn as Eliza Doolittle. The music for the motion picture was lushly adapted/arranged by Andre Previn.

The movie won eight Academy Awards, including Best Picture. It deserved such official accolades. It is perhaps the perfect Hollywood musical. Adapted from the hit New York stage, it was Hollywood-ized and personally produced by Jack Warner himself. The musical is full of nice tunes, an interesting variety in its musical profile--from bawdy beer-hall "Luck" songs to stately ballroom waltzes. Lovely Audrey Hepburn was spotlighted (although her singing voice was not, dubbed by Marni Nixon). Rex Harrison reprised his stage role, as also Stanley Holloway. Julie Andrews was not selected as Eliza, but she very soon claimed her movie fame in Walt Disney's *Mary Poppins*.

I worked (hand-copied) on the score at Warner Bros. Archives on at least two days (January 20-21, 2004) and arranged to receive permission to have xeroxes made for me. Four huge boxes were pulled for me! Obviously I did not have enough time to work on every cue considering the volume presented, but I managed to do a fair amount of work. The legal papers were also pulled but not much was available beyond the official cue sheets. What I found particularly interesting, however, was the legal contract for Andre Previn dated March 12, 1963:

"Composer's Agreement: Andre Previn c/o International Management Associates Limited…(1) Employer & Producer: WB Pictures Inc., a Delaware Corporation (herein called "producer") hereby employs and engages Composer to write, compose, arrange, adapt and conduct the recording of the musical score of the motion picture now entitled MY FAIR LADY (herein called the "photoplay") and the trailer… (2) Terms of Employment:…commence March 27, 1963…period necessary to complete all services…(3) Compensation : $50,000 according as follows: $12,500 thereof on July 1, 1963; $12,500 thereof on October 1, 1963; #12,500 thereof on Jan 2, 1964; $12, 500 thereof on the date ten days after the second public preview of the photoplay, or on July 1, 1964, whichever is earlier…(7) Exclusivity: From Match 27, 1963 thru May 26, 1963, services shall be non-exclusive and subject to a previous commitment in connection with the motion picture entitled *Irma La Duce*…May 27 thru October 1 exclusive subjective to concert commitments in New York, June 11 1963 to June 16, and in Chicago July 6-July 8…"

I believe the contract was 12 pages in length and included a royalty schedule. For instance, piano copies sold would give the composer 5 cents per copy. ASCAP was the PRO.

Alexander Courage did many of the orchestrations, including the 40 pages of the "Overture." Al Woodbury orchestrated cues as well, and R. Franklyn. Courage tended to write on Highland Music Papers S-21 (33 staves). Woodbury used Pacific Music Papers 336. Franklyn used High Music Papers S-21.

As an example of what the cue sheets provide, we find:
[1] Reel 1 (a) "You Did It" Alan Jay Lerner/Frederick Loewe, Chappell & Co, Inc; Background Instrumental, :35.

(b)"On The Street Where You Live" 1:35
(c) "I Could Have Danced All Night" 1:15
(d) "Pygmalion Waltzes 1:00
(e) "Why Can't The English" 1:10
Reel 2
[2] "Why Can't The English" 2:30 Vis. Vocal
[3] "Wouldn't It Be Loverly :12 Bkg. Instr.
Reel 3
[4] (a) "Wouldn't It Be Loverly" 4:40Vis. Vocal
(b) "With A Little Bit of Luck" :15 Bkg. Instr.
(c) "Wouldn't It Be Loverly" :12
[5] (a) "Wouldn't It Be Loverly" :40
(b) "Opening Scene" :15
(c) "Why Can't The English" :30
ETC.

As an audio reference, I will use the dvd two-disc Special Edition of *My Fair Lady*. The disc two documentary "More Loverly Than Ever: My Fair Lady Then & Now" is excellent. Go to Chapter 3 starting at :46. This starts the background information of the musical show, and how Rodgers and Hammerstein attempted in 1952 to create a show but, after a year, they gave up, stating "It can't be done." I found it delightful to see the lovely actress Nancy Olson in the documentary. I really enjoyed her performance at Katy in 1954 Warner Bros. western *The Boy From Oklahoma* (music by Max Steiner). To my surprise, she was once married to Alan Jay Lerner, and she recounted how he had a brainstorm and found a solution as to how to successfully adapt the Shaw story to music. He adapted Shaw's words (lyrics) and Loewe did the actual music (or collaboration actually). Lerner felt that no great singer should sing the music but instead a great actor, and so Rex Harrison pretty much "talked" the music through! And it worked! Of course, as given earlier, Marni Nixon dubbed the singing done originally by Audrey Hepburn (as was right to do considering Hepburn's shaky, unpolished attempts).

Below are several Internet sites that may interest the reader:

http://www.hometheaterforum.com/topic/343285-exclusive-interview-robert-a-harris-kevin-koster-on-the-restoration-of-my-fair-lady/
http://www.filmsite.org/myfa.html
http://www.thecinemalaser.com/dvd_2004/mfl-se-dvd.htm
http://www.dvdjournal.com/reviews/m/myfairlady_se.shtml
http://www.blu-ray.com/movies/My-Fair-Lady-Blu-ray/113301/
http://www.imdb.com/title/tt0058385/fullcredits
http://www.dvdtalk.com/reviews/65548/my-fair-lady/
http://nypost.com/2015/10/14/how-my-fair-lady-was-saved-from-oblivion-twice/

Now: "With A Little Bit of Luck," I will manage to get through this enormous musical! When I have finished, the reader can announce "You Did It!" but after some

encouragement like “Just you wait!” I hope, however, new readers who state “I’m An Ordinary Man” will “Grow Accustomed” to the technical terminology!

****

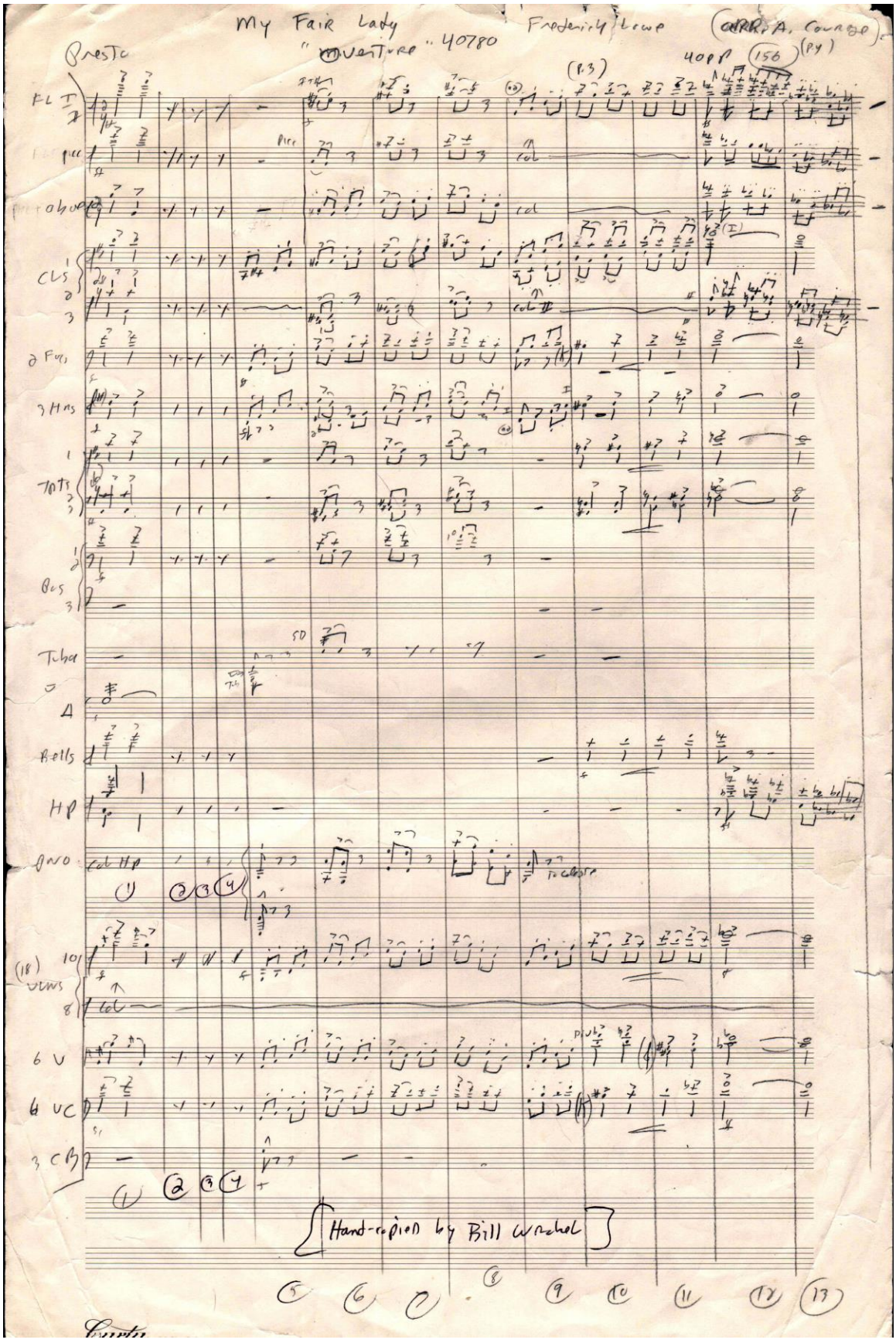
MY FAIR LADY

“Overture” *Presto* in 2/4 time. 40 pages, 155 bars. Cue # 40780. Orchestrated by Alexander Courage. Instrumentation: 2 flutes/piccolo (or 3 flutes), oboe, 3 clarinets (or 2 clarinets/1 bass clarinet), 2 bassoons, 3 horns, 3 trumpets, 3 trombones, tuba, timp, snare drum, triangle, bells, chimes, harp, celeste, piano, 10 violins I, 8 violins II, 6 viole, 6 celli (VC), 3 CB.

In Bars 1 thru 4, the orchestra plays major 2nd interval tones of G/A. Two flutes play *ff* two Line 3 rinforzando-marked (> over each note) quarter notes (repeated in Bars 2, 3, and 4) while the piccolo plays Line 3 G quarter notes. The oboe plays Line 2 G rinforzando quarter note down to Line 1 G rinforzando quarter note (repeated next three bars). Clarinet I plays Line 2 A-A [written B-B] quarter notes, while clarinet II plays Line 2 G-G [written A-A], and clarinet III plays Line 2 G down to Line 1 G quarter notes. The bassoons play Line 1 G-G rinforzando quarter notes (repeated thru Bar 4). Horns play Line 1 G-G [written Line 2 D-D] quarter notes. Trumpets I-II play Line 2 G-G quarter notes, while trumpet III plays Line 1 G-G quarter notes. Pos I-II play (as the Fags) Line 1 G-G rinforzando quarter notes. The triangle sounds a half note trem roll (notated like the bowed trem of, say, the violins) placed on the top space of the staff. Bells play Line 3 G-G quarter notes thru Bar 4. The harp plays Lines 1-2-3 G/A quarter notes. The piano is *col* harp. All violins play Line 2 G acciaccatura (grace note) up to Line 3 G rinforzando quarter note to same Line 3 G grace note down to Line 2 G rinforzando quarter note (repeated thru Bar 4). The viole play small octave A grace note up to Line 1 A rinforzando quarter note, and then the same Line 1 A grace note back down to small octave A quarter note. Repeat next three bars. VC play (as Pos and Fags) Line 1 G-G rinforzando quarter notes (repeated next three bars). CB are silent.

In Bar 5 (:04 dvd Chapter 1), the clarinets/Fags/horns/violins/viole/celli play ascending staccato 8th notes (dot placed above each note). They play small octave (Great octave for bassoons and celli) G up to B 8th notes (crossbeam connected) up to Line 1 (small octave for bassoons & celli) D-F 8th notes (crossbeam connected). The timp sounds a Great octave G 8th note (followed by an 8th and quarter rest) while the tuba sounds a Contra-octave G 8th note. The piano plays Contra-octave/Great octave/small octave G sforzando 8th notes (followed by rests). CB play forte the G small octave sforzando (^ sign over the note) 8th note (followed by an 8th and quarter rest).

In Bar 6, the flutes return after a one-bar rest to play *f* (forte) Line 2 D#/F# rinforzando 8th notes legato mini-slur to E/G 8th notes (followed by a quarter rest) to (Bar 7) A#/Line 3 C# rinforzando 8ths legato to B/D 8ths (followed by a quarter rest) to C/D# to C/E 8ths. Back in Bar 6, the piccolo plays Line 1 A-C 8ths (followed by a quarter rest) to (Bar 7) Line 2 A#-B 8th notes (followed by a quarter rest) to (Bar 8) Line 3 C-C 8ths.


My Fair Lady
"Overture" 40780
Frederick Loewe
arr. A. Courage
Presto
40pp
156
(py)
(83)
Picc
Fl 1
Fl 2
Oboe
Cls 1
Cls 2
Cls 3
Bsn 1
Bsn 2
Bsn 3
Tuba
Timp
Bells
Hp
Pno
Vlns 1
Vlns 2
Vla
Vc
Cb
Hand-copied by Bill Marshall

The oboe plays Line 1 rinforzando A legato to G 8ths up to B-Line 2 C staccato 8ths to (Bar 7) Line 2 E rinforzando 8th legato to D 8ths to E-F staccato 8ths up to (Bar 8) A rinforzando 8th legato to G 8th down to E-C staccato 8ths. In the same pattern, clarinet I plays in Bar 6 Line 1 F#-G 8ths to B—Line 2 C staccato 8ths to (Bar 7) D-C 8ths to D-E staccato 8ths to (Bar 8) F#-G down to E-C staccato 8ths. Clarinets II-III play middle or Line 1 C/D# rinforzando 8ths legato to C/E 8ths (followed by a quarter rest) to (Bar 7) G/A# to G/B 8ths (followed by a quarter rest) to (Bar 8) Line 2 C/D to C/E 8ths (followed by a quarter rest). Fags play as the oboe play an octave lower register. Horn I plays Line 1 A [written Line 2 E] to G [written D] 8th notes (followed by a quarter rest) while horn II plays this an octave lower register. In Bar 7, they both play Line 1 E-D [written B-A] 8ths (followed by a quarter rest for horn II) while horn I continues on with E-F staccato 8ths. Etc. Trumpet I plays Line 1 A-G 8ths (followed by a quarter rest) to (Bar 7) Line 2 E-D 8ths (followed by a quarter rest) to (Bar 8) A-G 8ths. Trumpets II-III play Line 1 D#/F# to E/G 8ths (followed by a quarter rest) up to (Bar 7) A#/C# to B/D 8ths (followed by a quarter rest) to (Bar 8) D#/F# to E/G 8ths. Pos play (unclear) to A/middle C 8ths (followed by a quarter rest) to (Bar 7) (unclear) to D/G 8ths to (Bar 8, Pos I only) A to G 8ths. The snare drum plays a rinforzando 8th note roll legato to 8th note (followed by a quarter rest). Repeat next two bars. The piano plays small octave and Line 1 A rinforzando 8ths legato to G 8ths (followed by a quarter rest) up to (Bar 7) Lines 1 & 2 E rinforzando 8ths to D 8ths (followed by a quarter rest) to (Bar 8) A-G 8ths down to E-C staccato 8ths to (Bar 9) small octave and Line 1 G 8ths (followed by an 8th and quarter rest). Violins play Line 1 A rinforzando 8th legato to G 8th (crossbeam connected) to B-C staccato 8ths (crossbeam connected) up to (Bar 7) E rinforzando 8th to D 8th to E-F staccato 8ths to (Bar 8) A-G 8ths to E-C staccato 8ths. Viole play Line 1 A-G 8ths down to B-Line 1 C staccato 8ths to (see violins but an octave lower register). VC play as the violins but an octave lower register.

In Bar 9 (:06 ½), violins/flutes/piccolo/clarinet I play Line 1 (small octave for clarinets II-III) G-B staccato 8ths up to Line 2 D-F staccato 8ths (in effect melodically the G Dom 7th) up to (Bar 10) A rinforzando 8th legato to G 8th up to B rinforzando 8th to A 8th crescendo to (Bar 11) Line 3 C rinforzando 8th legato to B 8th up to D-C 8ths (Bar 12, for violins only) Line 3 Eb rinforzando half note fortissimo tied to next bar. Back in Bar 9, viole play as violins (but an octave lower register) to (Bar 10) divisi Line 2 C/Eb to C/E rinforzando quarter notes to (Bar 11 in the treble clef) D#/F# to E/G rinforzando quarter notes up to (Bar 12) Bb/Db half notes tied to half notes next bar. VC play as the viole to (Bar 10, in the "k" tenor clef) Line 1 F# to G rinforzando quarter notes to (Bar 11) A to Bb quarter notes to (Bar 12) Line 2 C rinforzando half note fortissimo and tied to half note next bar. Fags are *col* VC. Horns play the same. Trumpets in Bar 10 play F#/Line 2 C/Eb rinforzando quarter notes to G/C/E rinforzando quarter notes to (Bar 11) A/Eb/F# to Bb/E/G rinforzando quarter notes to (Bar 12) Eb/Gb/Bb (Eb min) rinforzando half notes tied to next bar. The bells play *f* < Line 2 A to B quarter notes to (Bar 11) Line 3 C-D quarter notes to (Bar 12) Eb 8th note (followed by an 8th and quarter rest). After an 8th rest in Bar 12, the harp plays *ff* Lines 2 & 3 Bb rinforzando 8ths down to Gb to Eb staccato 8ths down to (Bar 13) C to Bb to Gb to Eb staccato 8th notes. Etc.

We leave the "You Did it" theme and skip to Bar 50 (:35) where the music slows down considerably as a transition to the "On the Street Where You Live" theme starting

in Bar 52. Violins play forte on F/A/Line 2 C (F maj) tenuto half notes to (Bar 51) F/B/D tenuto half notes. Violas play middle C to (Bar 51) D tenuto half notes. The harp is arpeggiando (vertical wavy line rolled chord) on small octave F/A/middle C/F/A/Line 2 C quarter notes (followed by a quarter rest) to (Bar 51) F/B/Line 1 D/F/B/Line 2 D quarter notes (followed by a quarter rest). Pos play small octave F/A half notes to (Bar 51) F/G half notes, while trumpets play *mf* middle C unison half notes to (Bar 51) B/D half notes. Etc.

In Bar 52 (:37) in Cut time, we now have the tempo marking of *Tempo Giusto, Brillante*. Violins I play *espr* Line 2 E legato up to A quarter notes to same A half note tied to (Bar 53) A half note, and then G legato slur to F quarter notes to (Bar 54) E down to C quarter notes to same C half note tied to (Bar 55) C half note followed by C legato to D quarter notes to (Bar 56, start of page 15) E legato up to B quarter notes to two same B (now tenuto-marked) quarter notes to (Bar 57) B legato to Line 3 C quarter notes to B to C quarter notes once again down to (Bar 58) A to G quarter notes to G half note tied to half note next bar, and then D to E quarter notes. Viole play the same notes and pattern as violins I but an octave lower register. Back in Bar 52, violins II play divisi G/Line 2 C legato to C/E quarter notes to same C/E half notes tied to half notes next bar, and then B/E quarter notes legato to A/D quarter notes to (Bar 54) G/B down to E/A quarter notes to same E/A half notes tied to (Bar 55) half notes, and then F/A to Ab/B quarter notes to (Bar 56) G/B up to Line 2 E/G quarter notes to two tenuto-marked E/G quarter notes to (Bar 57) D#/F# half notes to E/F half notes to (Bar 58) C/F to B/E quarter notes to C/F-B/E quarter notes once again to (Bar 59) B/E to B/D quarter notes down to F/A legato to G/Bb quarter note dyads.

Back in Bar 52, celli play *espr* Great octave C up to G up to small octave E up to G quarter notes (all four notes played under the legato umbrella (curve line crescent) to

(Bar 53) A up to middle C quarter notes to B half note. VC repeat Bar 52 in Bar 54 to (Bar 55) A-B-C-D quarter notes to (Bar 56) E quarter note (these last five notes are played under the legato umbrella) down to B down to E up to G quarter notes to (Bar 57) F# whole note. After a quarter rest in Bar 58, celli continue on G up to Line 1 F to E quarter notes played < > (crescendo-decrescendo) to (Bar 59) E legato to D quarter notes to D legato to C# quarter notes. Back in Bar 52,CB play small octave C quarter note (followed by a quarter rest) up to G quarter note (followed by a quarter rest). Repeat thru Bar 55. In Bar 56, CB plays C quarter note (followed by a quarter rest) up to E quarter note (followed by a quarter rest) to (Bar 57) D# quarter note (followed by a quarter rest) to D quarter note (followed by a quarter rest) to (Bar 58) G quarter note (quarter rest following) down to D quarter note (followed by a quarter rest) to (Bar 59) G quarter note (followed by a quarter and half rest).

Back in Bar 52, the piano plays various quarter note chords. On the 1st beat, the bottom staff of the piano play Great octave and small octave C quarter notes (followed by a quarter rest) to Great octave G quarter note (followed by a quarter rest). Repeat thru Bar 55. After a quarter rest in Bar 52, the top staff of the piano play a *C6* (C major 6th) quarter note chord (followed by a quarter rest) and then another *C6* chord. The note heads, incidentally, are not marked (simply the C6 designation). After a quarter rest in Bar 53, the top staff plays another *C6* chord (followed by a quarter rest) to *G9*. Bar 54 repeats Bar 52. In Bar 55, we find *C6* on that 2nd beat (followed by a quarter rest) and then the *D* diminished. This last chord is interesting because the rest of the orchestra plays D/F/Ab/B or in effect the B dim 7th. The piano is marked as D dim (technically D/F/Ab). In Bar 56, the piano top staff plays *Em* on the 2nd and 4th beats, and then C dim and *D9* in Bar 57, and two *Em* in Bar 58 to (Bar 59) the *G7* on the 2nd beat.

Tempo Giusto, Brillante
Fls
Ob
Cls
B. Cl
Fgt
Hn
Tpts
Pos
Bells
Hp
Pno
Hand-
ship
Hand-copied by Bill Wachel

Back in Bar 52, the harp plays forte ascending legato 8th notes Great octave C-G-small octave E-A (crossbeam connected) up to (top staff) Line 1 E-G-Line 2 C-D 8th notes (crossbeam connected) up to (Bar 53) middle (Line 1) C quarter note (followed by a quarter and half rest). The bells sound *mf* Line 2 E up to A half notes (silent in Bar 53) to (Bar 54) E down to C half notes (silent in Bar 55). In Bar 56, the bells play E up to B half notes to (Bar 57) B-B half notes to (Bar 58) A-G half notes (silent in Bar 59). I believe the snare drums are sounded with brushes.

[end session 10:24 pm]

[resume Monday, June 29, 2004 at 5:18 pm]

Trombones (Pos) play *mf* small octave E/G quarter notes legato slur up A/middle C quarter notes to A/C half notes tied to half notes next bar and then G/B to F/A quarter notes to (Bar 54) E/G down to C/E quarter notes to same C/E half notes tied to (Bar 55) half notes, and then C/D to D/F quarter notes to (Bar 56) E/G up to B/C quarter notes to two tenuto-marked B/C quarter notes. In Bar 57, Pos I plays Line 1 D# half note to E half note while Pos II plays small octave B-C-B-C quarter notes. In Bar 58, both Pos play small octave A legato to G quarter notes, and then Pos I plays A-G quarter notes while Pos II plays G half note tied to half note next bar down to D-E quarter notes. Pos I in Bar 59 plays G-F to F-G quarter notes.

Back in Bar 52, trumpets play A/middle C/E [written B/D/F#] quarter notes legato up to E/F/A quarter notes to same E/F/A half notes tied to half notes next bar, and then D/E/G quarter notes legato to B/D/F quarter notes to (Bar 54) B/C/E to G/A/middle C quarter notes to same G/A/C half notes tied to half notes next bar. Then the trumpets play F/A/middle C quarter notes to Ab/Bb/Line 1 D quarter notes to (Bar 56) B/C/E up to E/G/B quarter notes. Then the trumpets play two tenuto-marked E/G/B quarter note triads to (Bar 57) F#/A/B to F#/A/C quarter notes (repeated same bar) to (Bar 58) middle C/F/A quarter notes to B/E/G quarter notes crescendo to C/F to B/E quarter notes and also G half note tied to half note next bar. In Bar 59, trumpet I plays, as given, that half note tied and then D-E quarter notes, while trumpets II-III play B/E to B/D quarter notes to A/B to Bb/C# quarter notes.

Back in Bar 52, after a quarter rest, three horns play *mf* small octave A [written Line 1 E] up to middle C [written G] to D [written A] quarter notes to (Bar 53) E [written B] up to A [written Line 2 E] to G [written D] half note. All six notes are played under the legato umbrella. After a quarter rest in Bar 54, the horns play (as in Bar 52) A-middle C-D quarter notes to (Bar 55) E up to B to A to Ab quarter notes to (Bar 56) G [written Line 2 D] whole note to (Bar 57) F# [written Line 2 C#] whole note. These notes in the last four bars are played under the legato umbrella. After a quarter rest in Bar 58, the horns play divisi and *mf* < > small octave G/B/Line 1 E [written Line 1 D/F#/B] quarter notes to A/C/F# quarter notes back to G/B/E quarter notes. In Bar 59, horn I plays Line 1 E tenuto quarter note legato to D quarter note to same D legato to middle C# quarter notes. Horn II plays small octave B tenuto half note to B-Bb [written F#-F] quarter notes. Horn III plays small octave G legato to F quarter notes and then F to G.

Back in Bar 52, bassoon (Fag) II plays Great octave C up to G half notes (repeated next three bars) to (Bar 56) C up to E half notes to (Bar 57) D#-D half notes to (Bar 58) G whole note tied to half note next bar, and then another G half note Fag I plays small octave E whole note tied to (Bar 53) half note, and then G to F quarter notes to (Bar 54) E whole note tied to half note next bar to F half note to (Bar 56) E to G half notes to

(Bar 57) F# whole note to (Bar 58) F whole note tied to half note next bar, and then F to E quarter notes.

Back in Bar 52, the bass clarinet plays small octave G [written A] whole note tied to half note next bar, and then same G half note tied to whole note next bar and tied to half note in Bar 55. Then it plays, once again, G half note to (Bar 56) G to E half notes to (Bar 57) D# [written E#] to D [written D] half notes to (Bar 58) G whole note tied to half note next bar, and then G half note.

After a quarter rest in Bar 52, clarinets play *mf* Line 1 E/A [written F#/B] half notes up to A/Line 1 C [written B/D] quarter notes tied to (Bar 53) quarter notes and then C/E [written D/F#] to B/D to A/B quarter notes. All notes in these two bars are played under the legato umbrella. After a quarter rest in Bar 54, clarinets play E/G half notes up to G/Line 2 D quarter notes tied to quarter notes next bar, and then B/E quarter notes to (for clarinet II) C-D quarter notes while clarinet I plays F [written G] half note. In Bar 56, clarinet I plays Line 2 E [written F#] quarter note down to B [written C#] half note and then B quarter note tied to quarter note next bar to C-B-C quarter notes to (Bar 58) Line 1 A-G-A-G quarter notes < > to (Bar 59) G tenuto quarter note legato to F quarter note (followed by a half rest). Clarinet II in Bar 56 plays B quarter note to G half note, and then G quarter note down to D# [written E#] half note to E half note to (Bar 58) F-E-F-E quarter notes to (bar 59) E tenuto quarter note to D quarter note (followed by a half rest).

Back in Bar 52, the oboe plays Line 2 E whole note tied to half note next bar to G-F quarter notes to (Bar 54) E half note down to C half note tied to C half note next bar, and then C-D quarter notes to (Bar 56) E whole note to (Bar 57) D# to E half notes to (Bar 58) F-E-F-E quarter notes < > to (Bar 59) E tenuto quarter note to D quarter note, and then D-E quarter notes.

Back in Bar 52, after a quarter rest, flutes I-II play *mf* Line 2 C/E half notes up to E/A quarter notes tied to quarter notes next bar up to A/Line 3 C to B/B to F/A quarter notes. The notes in these two bars are played under the legato umbrella. After a quarter rest in Bar 54, the flutes play C/E half notes to E/G quarter notes tied to quarter notes next bar up to B/B to A/Line 3 C to B/Line 3 D quarter notes. After a quarter rest in Bar 55, flute III now joins in to play Line 2 B-A-Ab quarter notes. In Bar 56, flute I plays Line 3 E quarter note down to Line 2 B half note, and then (new legato phrasing) B quarter note tied to quarter note next bar up to Line 3 C-B-C quarter notes down to (Bar 58) A-G quarter notes to G half note tied to G half note in Bar 59 (followed by a half rest). Flute II in Bar 56 plays Line 2 B quarter note to G half note, and then G quarter note legato to (Bar 57) F# whole note to (Bar 58) F-E-F-E quarter notes < > to (Bar 59) E tenuto quarter note legato to D quarter note (followed by a half rest). Finally, flute III plays Line 2 G quarter note to E half note, and then E quarter note to (Bar 57) D# to E half notes to (Bar 58) C-B-C-B quarter notes to (Bar 59) Line 1 B tenuto half note (followed by a half rest).

[Spaghetti dinner break 6:23 pm] [Resume 7:12. In the background on the dvd, Eliza is singing her first song "Wouldn't It Be Loverly?"]

In Bar 50 (start of page 16), ten violins I continue the melody line on Line 2 F legato up to Line 3 E quarter notes and then same E half note tied to E half note next bar to D-E quarter notes to (Bar 62) D-C quarter notes to C half note tied to half note next bar (followed by a half rest). Eight violins II play A/Line 2 C legato up to A/Line 3 C quarter notes, and then same A/C half notes down to (Bar 61) Ab/C half notes to Ab/C half notes

to (Bar 62) G/B to E/A quarter notes to E/A half notes tied to half notes next bar (followed by a half rest). Violas play as violins I but played an octave lower register. VC play middle C down to A back to C up to A quarter notes crescendo to (Bar 61) Ab whole note decrescendo hairpin. In Bar 62, celli continue on Line 1 G dotted half note to F# quarter note crescendo to (Bar 63) A-G quarter notes decrescendo to E quarter note down to small octave G quarter note. CB play small octave D quarter note (followed by a quarter rest) to another D quarter note (followed by a quarter rest) to (Bar 61) D quarter note (followed by a quarter rest) up to F quarter note (followed by a quarter rest) to (Bar 62) G quarter note on the 1st and 3rd beats to (Bar 63) G quarter note (followed by a quarter rest) down to C quarter note (followed by a quarter rest).

Back in Bar 60 (:48), after a quarter rest, two flutes play legato Line 2 E-F-A quarter notes to (Bar 61) Ab-Line 3 C-D-E quarter notes. After a quarter rest in Bar 63, the flutes play D-E-F# quarter notes to (Bar 63) A-Line 3 C quarter notes to divisi (flute III now joining in) Line 3 C/E to B/D quarter notes. The oboe plays Line 2 F-E quarter notes (end legato phrase) to (new phrase) same E half note tied to half note in Bar 61 to D-E quarter notes to (Bar 62) F whole note tied to half note next bar to E-D quarter notes. Clarinet I plays as flute I but an octave lower register. In Bar 63, however, it plays Line 1 A-Line 2 C quarter notes up to G [written A] half note. Clarinet II plays as clarinet I except in the last half of Bar 63 where it plays Line 2 E-D quarter notes. The bass clarinet plays small octave A [written B] whole note tied to whole note in Bar 61 and then middle C half note up to (Bar 62) E whole note tied to half note next bar down to small octave G half note. Fag I plays small octave F whole note tied to half note next bar up to Ab half note to (Bar 62) G whole note tied to half note next bar down to E half note. Fag II plays Great octave D whole note tied to half note next bar to F half note to (Bar 62) G whole note tied to half note next bar down to C half note.

Horns play small octave F/A/middle C [written middle C/E/G] dotted half notes tied to 8th notes decrescendo (followed by an 8th rest). After a quarter rest in Bar 61, horn I plays middle C-D-E quarter notes up to (Bar 62) G [written Line 2 D] dotted half note (end of four-note legato) to F# [written Line 2 C#] quarter note to (Bar 63) A-G quarter notes down to E [written B] half note. After a quarter rest in Bar 61, horns II-III play small octave F/Ab quarter notes up to Ab/C half notes to (Bar 62) G/Line 1 E whole notes tied to half notes next bar. Then horn II plays middle C to B quarter notes while horn III plays small octave G [written Line 1 D] half note.

Trumpets play middle C/D/F quarter notes up to A/C/E quarter notes to A/C/E half notes to (Bar 61) Ab/C/E half notes. Then trumpet I plays Line 2 D-E quarter notes to (Bar 62) D-C quarter notes to C half note tied to half note in Bar 63 up to E-D quarter notes. Trumpet II plays Line 2 C half note to (Bar 62) B-A quarter notes to A half note tied to half note next bar up to C-B quarter notes. Trumpet III plays Line 1 A [written B] half note to (Bar 62) G half note to G-F# quarter notes to (Bar 63) G half note up to B-G quarter notes. Pos play small octave D/F/A quarter notes up to Line 1 C/E/F quarter notes to C/E/F half notes tied to half notes in Bar 61. Then Pos I plays Line 1 F half note to (Bar 62) E half note to another E half note tied to half note in Bar 63 up to G down to E quarter notes. Pos II plays Line 1 D-E quarter notes to (Bar 62) D-C quarter notes to middle C half note tied to half note next bar up to E-D quarter notes. Pos III plays middle C half note to (Bar 62) small octave B-A quarter notes to A half note tied to half note next bar up to C-B quarter notes. I believe the snare drum sounds quarter notes on the 1st,

2nd, 4th beats in Bar 60, 2nd & 4th beats in Bar 61 (repeated next two bars). The bells play Line 2 F up to Line 3 E half notes. In Bar 62, it sounds Line 3 D to C half notes. The harp plays ascending legato 8th notes small octave D-A up to (top staff) middle C-F (all four notes are crossbeam connected) up to A-Line 2 C-F-A 8th notes up to (Bar 61) Line 3 E half note (followed by a half rest). After a half rest in Bar 63, the harp returns to play Lines 2 & 3 E to D quarter notes.

Finally, the bottom staff of the piano plays Great octave and small octave D quarter notes (followed by a quarter rest) to another D dyad (followed by a quarter rest) to (Bar 61) D quarter notes (followed by a quarter rest) to unison Great octave F quarter note (followed by a quarter rest) to (Bar 62) G quarter notes on the 1st and 3rd beats to (Bar 63) G unison quarter notes (followed by a quarter rest) to Great octave and small octave C quarter notes (followed by a quarter rest). After a quarter rest in Bar 60, the top staff of the piano plays*Dm9* quarter note chord (followed by a quarter rest) and then another such chord. After a quarter rest in Bar 61, it plays *Dm9-5* twice. In Bar 62, it plays *C6* and then (on the 4th beat) *C –5*. In Bar 63 on the 2nd beat, it plays *C* and then *Em7* on the 4th beat.

In Bar 64 (start of page 17), after a quarter rest, violins I play *mp* Line 2 C-D-E quarter notes < > (crescendo-decrescendo). After a quarter rest in Bar 65, violins I play D-E-F legato quarter notes < >. After a quarter rest in Bar 66, they play descending legato quarter notes A-G-E crescendo to (Bar 67) Line 1 B to A quarter notes decrescendo. Then at this point (:59) all violins now are *Sul G* and *mf Sonore* playing the melody line in a lower, deeper register. Back in Bar 64, however, and after a quarter rest, violins II play < > Line 1 E/A quarter notes to B-Line 1 C quarter notes (top line violins II) and also F# half note. After a quarter rest in Bar 65, they play F/A up to A/Line 2 C to B/C# quarter notes. After a quarter rest in Bar 66, they play Line 2 C/E half notes down to G/B quarter notes to (Bar 67) F/A down to B/F quarter notes decrescendo. After a quarter rest in Bar 64, viole play as violins I but an octave lower register. Celli play small octave A whole note to (Bar 65) B half note to C-C# quarter notes to (Bar 66) D-C and then C-B quarter notes crescendo to (Bar 67) B-A quarter notes decrescendo. Then it too plays *mf sonore* the same melody line but an octave register lower.

So we find Line 1 (small octave for viole) C-D quarter notes to (Bar 68, start of page 18) E up to A quarter notes to A half note tied to half note next bar to G-F quarter notes to (Bar 70) E-C quarter notes to C half note tied to half note next bar, and so forth.

[end session 9:43 pm]

[resume Tuesday, June 29th at 5:25 pm]

Skipping to Bar 83 (1:21), we finally come to the *My Fair Lady* display card for the long opening credits, grandly announced by the flourish of an ascending 16th note run. Violins I play Line 2 D tenuto quarter note legato slur to C quarter note, and then the crescendo run of B-C-D-E 16ths (connected by two crossbeams) to "6" sextuplet 16ths F-G-A-B-Line 3 C-D (connected by two crossbeams). Flute I is col violins I. Violins II (and flute II) play Line 1 B tenuto quarter note legato to A quarter note to the ascending run of 16th notes G-A-B-Line 2 C (connected by two crossbeams) to "6" 16ths D-E-F-G-A-B. Violas play small octave B tenuto quarter note to A quarter note to the run of 16th notes B-middle C-D-E to "6" run of F-G-A-B-Line 2 C-D. VC play Line 1 D tenuto quarter note to C to B to A. CB plays small octave C quarter note (followed by a quarter rest) up to G quarter note (followed by a quarter rest). The piano bottom staff plays Great octave

C quarter note (followed by a quarter and half rest). The top staff, after a quarter rest, plays the *C6* quarter note chord (followed by a half rest). The harp (all notches on the horizontal line) plays the diatonic run in its gliss (after a half rest) from small octave E half note gliss line up to (Bar 84, start of page 22) Line 3 E 8th note (followed by rests). Flute III plays Line 1 B tenuto quarter note legato to A quarter note and then down to the run of 16th notes E-F-G-A (connected as a separate figure by two crossbeams) to "6" run of B-Line 2 C-D-E-F-G. The oboe plays Line 2 D tenuto quarter note to C quarter note to "3" triplet value ascending quarter notes B-C-D. Clarinet I plays Line 2 D [written E] tenuto quarter note to C [written D] quarter note and then a leap downward to the ascending run of 16th notes small octave C-C-D-E [written C#-D-E-F#] to "6" 16ths F-G-A-B-C-D. Clarinet II plats Line 1 B tenuto quarter note to A quarter note down to the small octave crescendo run of G-A-B_C to "6" 16ths D-E-F-G-A-B. Horn I plays Line 1 G [written Line 2 D] half note to another G half note, while horn II plays E [written B] half note to E half note. Horn III plays D-C-B-A quarter notes [written A-G-F#-E]. In the second half of Bar 83, the bass clarinet plays Line 1 E [written F#] half note. Fag I plays small octave G half note, and Fag II on Great octave G half note.

In Bar 84 (*Faster, Freely*), violins I and II (and flute I) play Line 3 E whole note tied to E quarter note next bar to D tenuto quarter note to "3" triplet value descending quarter notes D-C-B up to (Bar 86) Line 3 D half note down to Line 2 A half note tied to A half note in Bar 87, and then B to C quarter notes. Viole play the same as the violins but an octave lower register (primarily Line 2 register). VC play small octave G# to A half notes to (Bar 85) A# to B half notes. After a quarter rest in Bar 86, celli play *espr* < middle C up to G dotted quarter note to F 8th to (Bar 87) descending and decrescendo quarter notes F-E-D-C played legato. CB play small octave E quarter note (followed by rests, and silent in Bar 85). In Bar 86, CB play F quarter note (followed by rests thru Bar 87).

[Break from writing at 6:20 pm. Susan returned home and we immediately went out to the Art Theatre on 4th near Cherry to see Michael Moore's *Fahrenheit 911*—a very excellent documentary.]

[resume Wednesday, June 30th at 5:55 pm]

In Bar 84, flute II plays Line 2 B quarter note and then G# legato to A quarter notes to same A to (Bar 85) A# to another A# quarter notes, and then "3" triplet value B-Line 2 C-D quarter notes to (Bar 86) A whole note tied to A half note next bar to B-C quarter notes. Flute III plays Line 2 G# quarter note and then down to E legato to F# quarter notes to same F# quarter note to (Bar 85) Fx (double-sharp) quarter note to Fx to G# quarter notes to same G# quarter note legato to (Bar 86) F whole note tied to half note next bar up to A half note. The oboe plays as flute I (and violins) but an octave lower register. Clarinet I plays Line 2 E quarter note and then E legato to F# quarter note to same F# to (Bar 85) G [written A] quarter note and then same G legato to G# quarter notes to G# quarter note legato to (Bar 86) A [written B] half note down to C [written D] half note tied to half note next bar up to F [written G] half note. Clarinet II plays Line 1 G# quarter note and then G# legato to A quarter note to A quarter note legato to (Bar 85) A# quarter note to A# to B quarter notes to B quarter note to (Bar 86) C half note down to G dotted quarter note to F 8th note to (Bar 87) F half note up to A half note. The bass clarinet plays Line 1 E half note to F# half note to (Bar 85) Fx [written Gx] half note to G# half note to (Bar 86) A whole note tied to whole note next bar. Fag I plays Line 1 D

whole note tied to whole note next bar and tied to (Bar 86) D quarter note to C quarter note up to G dotted quarter note to F 8th to (Bar 87) F-E-D-C quarter notes played under the legato umbrella. Fag II plays Great octave E whole note tied to whole note next bar to (Bar 86) F whole note tied to whole note next bar.

Horn I plays the flute III line pretty much but an octave lower register. We find Line 1 G# [written Line 2 D#] quarter note down to E [written Line 1 B] quarter note to F# [written Line 2 C#] quarter note to same F# quarter note legato to (Bar 85) G quarter note (not enharmonic Fx as flute III) to G to G# quarter notes to G# quarter note legato to (Bar 86) A [written Line 2 E] whole note tied to whole note next bar. Horn II plays Line 1 E quarter note to D dotted half note tied to whole note next bar tied to quarter note in Bar 86 to middle C quarter note up to G dotted quarter note to F 8th note to (Bar 87) F-E-D-C legato quarter notes. Horn II plays small octave B [written Line 1 F#] quarter note down to G# [written Line 1 D#] quarter note to A quarter note to A to (Bar 85) A# to A# to B to B to (Bar 86) middle C whole note tied to half note next bar to B-C quarter notes. Pos I-II play *mf* small octave E/G# to F#/A half notes to (Bar 85) Fx/A# to G#/G half notes to (Bar 86) C/A whole notes tied to whole notes next bar. Pos III plays Great octave E whole note tied to whole note next bar to (Bar 86) F whole note tied to next bar. Finally, the orchestra bells play Line 3 E half note (followed by a half rest, and whole rest in Bar 85) to (Bar 86) D down to Line 2 A half notes (silent in Bar 87).

In Bar 88 (start of page 23), violins continue the melody on Line 3 D whole note tied to quarter note next bar to Line 3 C tenuto quarter note to "3" triplet value quarter notes C-B-A up to (Bar 90) C whole note tied to dotted half note, and then same C quarter note to (Bar 92, start of page 24) C whole note tied to C quarter note next bar to B tenuto quarter note to "3" triplet value quarter notes B-A-G# to (Bar 94) B half note down to F# half note tied to quarter note next bar to F#-G#-A quarter notes to (Bar 96, start of page 25) B-B tenuto-marked quarter notes played under the legato slur to same B-B tenuto quarter notes played legato to (bar 97) B down to F# quarter notes and then G to A tenuto quarter notes to (Bar 98) B whole note tied to half note next bar (now *Poco Ralldo*) down to C to D quarter notes (etc!).Viole play the same as the violins but an octave lower register. Celli play small octave Ab half note down to C up to G quarter notes to (Bar 89) Ab-middle C-Eb-C quarter notes to (Bar 90) E quarter note (followed by an 8th rest). Then celli play forte (and at 1:31 with the written command of *Bring out!*) middle C tenuto-marked 8th note legato to B quarter note (followed by an 8th rest) to B tenuto 8th to (Bar 91) Bb quarter note (followed by an 8th rest) to B tenuto 8th to A half note. Etc. CB play small octave F 8th note (followed by a quarter and half rest). In Bar 90, CB return to play Great octave G quarter note (followed by rests).

Skipping to Bar 108 (1:56), trumpets are particularly highlighted playing middle C/D/F quarter notes up to A/Line 2 C/E [written B/D/F#] quarter notes to same A/C/E half notes tied to half notes next bar and then crescendo hairpin to (1:58) Line 2 C/D/F quarter notes held fermata down to Ab/Line 2 C/E quarter notes. In Bar 110, trumpets I-II play B/D to A/C quarter notes to same A/C half notes tied to half notes next bar up to Line 2 C/E to B/D quarter notes. Trumpet III in Bar 110 plays Line 1 G [written A] half note to G-F# quarter notes to (Bar 111) A-G quarter notes to G half note.

Trombones are almost equally prominent playing small octave D/F/A quarter notes up to Line 1 C/E/F quarter notes to same C/E/F half notes tied to half notes in Bar 109 and then crescendo on those tones to D/F/Ab quarter notes held fermata, and then

C/E/F quarter notes. In bar 110, Pos I plays Line 1 E half note to and E half note tied to half note next bar to E-D quarter notes. Pos II plays Line 1 D-C quarter notes to same middle C half note tied to half note next bar to C-B quarter notes. Pos III (having its own staff) plays small octave G dotted half note to F# quarter note legato up to (Bar 111) A-G quarter notes down to E half note.

In Bar 108, flutes I-II play (after a quarter rest) Line 1 A up to Line 2 C to D quarter notes to (Bar 109) ascending crescendo hairpin-marked 16th note figures E-F-G-A (connected as a figure by two crossbeams) to B-Line 3 C-D-E 16ths (connected by two crossbeams) up to D/F quarter notes held fermata to C/E quarter notes to (Bar 110) B/D to A/C quarter notes to A/C half notes tied to half notes next bar up to C/E to B/D quarter notes. Flute III (after a quarter rest) plays Line 1 F-A-Line 2 C quarter notes to (Bar 109) C-D-E-F 16ths to G-A-B-Line 3 C 16ths to same C quarter note held fermata down to Line 2 Ab quarter note to (Bar 110) G dotted half note to F# quarter note to (Bar 111) A quarter note to G dotted half note. The oboe plays Line 2 F-E quarter notes to E half note down to (Bar 109) ascending Line 1 16ths E-F-G-A to B-Line 2 C-D-E 16ths to F quarter note held fermata and then E quarter note to (Bar 110) D-C quarter notes to C half note tied to half note next bar to E-D quarter notes. After a quarter rest in Bar 108, clarinet I plays Line 1 E-F-A [written F#-G-B] quarter notes to (Bar 109) ascending 16th note run of A-B-C-D to E-F-G-A to Ab quarter note held fermata and then F quarter note to (Bar 110) E [written F#] whole note tied to half note next bar and then C-B quarter notes. After a quarter rest in Bar 108, clarinet II plays middle (Line 1) C-E-F quarter notes to (Bar 109) crescendo 16ths F-G-A-B to C-D-E-F down to D quarter note held fermata to C quarter note to (Bar 110) B-A quarter notes to A half note tied to half note next bar to G half note. The bass clarinet plays small octave A [written B] whole note tied to half note in Bar 109, and then crescendo to Line 1 F [written G] half note held fermata to (Bar 110) E whole note tied to whole note next bar. Fags play Great octave D/small octave F whole notes tied to half notes in Bar 109, and then crescendo to D/small octave Ab half notes held fermata. In Bar 110, Fag I plays G dotted half note to F# quarter note to (Bar 111) A quarter note to G dotted half note. Fag II plays Great octave G whole note tied to half note in Bar 111 and then down to C half note.

Horns in Bar 108 play small octave F/A/C [written middle C/E/G] dotted half notes up to D unison quarter notes to (Bar 109) E-F quarter notes crescendo to F/Ab/Line 2 C [written Line 2 C/Eb/G] half notes held fermata. After a quarter rest in Bar 110, horns play small octave E/G up to G/middle C/G up to middle C/E/F# quarter notes. In bar 111, horn I plays Line 1 A [written Line 2 E] quarter note to G dotted half note. Horns II-III play middle C/E [written G/B] half notes to C/E to B/D quarter notes.

After a half rest in Bar 109, the tuba joins in finally to play *mf* Great octave D half note held fermata legato to (Bar 110) G whole note tied to half note next bar down to C half note.

After a quarter rest in Bar 109, the timp sounds *mf* < *fz* (and *Let ring!*) small octave D quarter note trem roll to D sforzando 8th (followed by an 8th rest held fermata and then a quarter rest). The snare drum plays in that pattern as well. The bells in Bar 108 play Line 2 F up to Line 3 E half notes. After a half rest in Bar 109, it sounds the F quarter note held fermata and then E quarter note to (Bar 110) D-C quarter notes to C half note (silent next bar).

The harp plays ascending arpeggio and legato 8th notes small octave D-A up to (top staff) middle C-F 8ths (all four notes are crossbeam connected) to A-Line 2 C-E-A 8ths. In Bar 109, the harp plays forte a crescendo gliss from small octave D half note gliss line up to (top staff) fortissimo Line 3 F 8th note followed by an 8th rest held fermata and then a quarter rest.

The bottom staff of the piano plays two Great octave D quarter notes (on the 1st and 3rd beats) to (Bar 109) D quarter note, and then two G quarter notes next bar and then (in Bar 111) G down to C quarter notes. After a quarter rest in Bar 108, the top staff plays the *Dm9* quarter note chord (also on the 4th beat) and on the 2nd beat next bar to the *ad lib* "9" ascending fortissimo run of 32nd notes starting small octave D-F-Ab-middle C up to (top staff) F-Ab-Line 2 C-F-Ab-Line 3 C-F (followed by a quarter rest). In Bar 110, after a quarter rest, it plays *C6* (followed by a quarter rest) to *C*-5 *to (Bar 111), after a quarter rest,* C (followed by a quarter rest) to *Em7*.

Violins I play Line 2 F up to Line 3 E quarter notes to same E half note tied to (Bar 109) E half note and then crescendo to F quarter note held fermata to E quarter note to (Bar 110) D-C quarter notes to C half note tied to (Bar 111) C half note up to E legato slur to D quarter notes. Eight violins II play Line 1 A/Line 2 C quarter notes up to A/Line 3 C quarter notes to same A/C half notes tied to half notes next bar crescendo to Ab/C half notes held fermata. In bar 110, they play Line 2 G/B down to E/A quarter notes to E/A half notes tied to half notes next bar, and then Line 3 C to Line 2 B quarter notes for the top line and also Line 2 G half note (for the bottom line). Viole play the violins I line but an octave lower register. VC play middle C quarter note down to A up to C to D legato quarter notes to (Bar 109) E-F quarter notes crescendo to Ab half note held fermata to (Bar 110) G dotted half note to F# quarter note to (Bar 111) A-G-E down to small octave A quarter notes. Finally, CB plucks [remember that previously in almost all situations the CB played their notes in *pizz* fashion] small octave D quarter notes on the 1st and 3rd beats to (Bar 109) D quarter note (followed by a quarter rest) to (now *arco*) D half note held fermata. CB returns to *pizz* in Bar 110 with the small octave G quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest) up to (Bar 111) small octave G quarter note (followed by a quarter rest) down to C quarter note.

Skipping to Bar 114 (2:07) we come to the tempo marking of *Broader* in 4/4 time. Trumpets and trombones (Pos) are especially accentuated. After an 8th rest, trumpet I plays *f* (forte) Line 2 legato 8th notes D#-E-D# [written E#-F#-E#] up to F#-F# [written G#-G#] tenuto quarter notes. Repeat next bar. After an 8th rest, trumpets II-III play Line 1 F#/B [written G#/Line 2 C#] dotted quarter notes to F#/B tenuto quarter notes to A#/C# [written B#/D#] tenuto quarter notes. Repeat next bar. After an 8th rest, Pos I plays Line 1 D#-E-D# legato 8th notes to E half note (repeat next bar). After an 8th rest, Pos II plays small octave B dotted quarter note to middle C# half note. Repeat next bar. Pos III (occupying its own staff) plays small octave F# whole note rinforzando (repeated next bar). The tuba plays forte Great octave F# rinforzando whole note (repeated next bar). Horn I plays Line 1 D# [written A#] rinforzando quarter note to E-D# 8th notes to F#-F# [written Line 2 C#-C#] tenuto quarter notes. Repeat next bar. Horns II-III play small octave F#/B [written Line 1 C#/F#] rinforzando half notes to G#/B to A#/C# tenuto quarter notes. Repeat in Bar 115.

Flutes I-II play Line 2 B/Line 3 D# rinforzando half notes to Line 3 E/F# rinforzando half notes (repeated next bar) while flute III plays Line 2 F# rinforzando half note up to B rinforzando quarter note legato slur to C# quarter note (repeated next bar). The oboe plays Line 2 D# up to F# rinforzando half notes (repeated next bar). Clarinet I plays Line 1 B [written Line 2 C#] up to G# legato to A# quarter notes. Repeat next bar. Clarinet II plays Line 1 F# up to Line 2 E rinforzando half notes (repeated in Bar 115). The bass clarinet plays small octave F# up to Line 1 F# rinforzando half notes (needless to say—but I'll say it anyway!—this bar is repeated in the next bar). Fag I plays small octave F# up to Line 1 F# rinforzando half notes (repeated next bar) while Fag II plays Great octave F# rinforzando whole notes. The chimes sound forte Line 1 D# down to Line 1 F# rinforzando half notes (repeated next bar). I believe the cymbals sound an x-headed quarter note (followed by rests). Orchestra bells play Line 3 D# down to Line 2 B up to Line 3 C# down to Line 2 F# quarter notes (repeated next bar).

The piano plays *ff* Line 1 D#/F#/B/Line 2 D#/F#/B/Line 3 D# (B major tonality or B/D#/F#) rinforzando half notes down to small octave F#/G#/B/Line 1 E/G#/B/Line 2 E/F# (E maj/9th or E/G#/B/F#) half notes. The piano bottom staff plays Contra-octave and Great octave F# rinforzando half notes up to Great octave and small octave F# half notes (repeated next bar). The top staff plays Line 1 D#/F#/B/Line 2 D# half notes to E/F# half notes and also small octave G#/B quarter notes to A#/middle C# quarter notes.

Violins I play Line 3 D# down to Line 2 F# rinforzando half notes (repeated next bar) while violins II play Line 2 F#/B half notes down to G#/B rinforzando quarter notes legato to A#/Line 2 C# quarter notes. Violas play Line 1 F# to E rinforzando quarter notes (repeated next bar). VC play Great octave F# up to small octave F# rinforzando half notes (repeated next bar). CB are *arco* playing the same notes as the celli. [8:57 pm]

In Bar 116 (start of page 30), after an 8th rest, trumpet I plays Line 2 F#-G-F# [written G#-A-G#] legato 8th notes to A-A [written B-B] tenuto quarter notes to (Bar 117, *Ralldo*), after an 8th rest, G-Ab-G legato 8th notes up to Bb-Bb [written Line 3 C natural notes] quarter notes. After an 8th rest in Bar 116, trumpets II-III play A/Line 2 D dotted quarter notes to B/D to C#/E tenuto quarter notes to (Bar 117), after an 8th rest, C/D dotted quarter notes to C/Eb to D/F tenuto quarter notes. Etc.

The harp plays Line 1 F#/A/Line 2 D/F#/A/Line 3 D/F# (D maj) rinforzando half notes down to small octave B/Line 1 D/G/A/B/Line 2 D/G/A (G maj/9th or G/B/D/A) rinforzando half notes. In Bar 117, the harp plays G/Bb/Line 2 D/G/Bb/Line 3 D/G (G min) rinforzando half notes down to Bb/F/Ab/Bb/Line 2 F/Ab/Bb half notes.

Violins I play Line 3 F# down to Line 2 A rinforzando half notes up to (Bar 117) Line 3 G down to Line 2 Bb rinforzando half notes. Violins II play A/Line 3 D rinforzando half notes down to Line 1 B/Line 2 D rinforzando quarter notes legato to Line 2 C#/E quarter notes up to (Bar 117) Line 3 C/D rinforzando half notes down to Line 2 C/Eb to D/F# quarter notes. Viole play Line 1 A to G rinforzando half notes up to (Bar 117) Bb to Ab half notes. VC/CB play Great octave A up to small octave A rinforzando half notes down to (Bar 117) Great octave Bb half notes up to (for VC) small octave Bb half note while CB play another Great octave Bb half note.

Etc.

In Bar 118 (2:18), the tempo marking is now *Allegretto* in the key signature of Eb maj/C min (three flats). Violins I play Line 2 Bb sforzando 8th note down to small octave Bb rinforzando up to Line 1 Eb up to G legato 8th notes (crossbeam connected) to middle

C-Eb-G 8th notes (crossbeam connected) to D rinforzando 8th up to (Bar 119) Eb-G 8ths (crossbeam connected) to Eb rinforzando 8th to G 8th (crossbeam connected) up to Bb stand-alone 8th to Line 2 Eb-G-Bb legato 8ths *mf sub* (subito). Viole play the same but an octave lower register. The VC play an octave lower so that at the end of Bar 119 they play small octave Eb-G-Bb legato 8th notes *mf subito*. ETC (I will not elaborate on the rest of the orchestra in these two bars).

In Bar 120 (start of page 31), the tempo marking is now *Light and Airy* playing the "I Could've Danced All Night" section of the Overture's medley. Violins play Line 3 (viole play Line 2, and celli play Line 1 register) Eb dotted half note to D quarter note to (Bar 121) D half note tied to 8th note down to octave lower D up to G up to Bb 8th notes (all four 8ths are crossbeam connected) up to (Bar 122) D dotted half note to C quarter note to (Bar 123) C dotted half note to B quarter note to (Bar 124, start of page 32) G dotted half note to Ab quarter note legato to (Bar 125) Bb dotted half note up to C quarter note legato down to (Bar 126) F whole note tied to (Bar 127) F half note tied to 8th note, and then F up to Ab up to C 8th notes to (Bar 128) F dotted half note to E (natural) quarter note (and so forth). The CB pluck *pizz* Line 1 Eb 8th note (followed by an 8th rest) down to small octave Bb 8th note (followed by an 8th rest) down to Eb 8th note (followed by an 8th rest) up to Bb 8th (followed by an 8th rest). Repeat in Bars 121-122. Repeat in Bar 123 except that the last note is Great octave Bb 8th. Etc.

Back in Bar 120, after an 8th rest, flute I plays *mf lightly* Line 2 staccato (dot over each note) G-Bb-G 8th notes (crossbeam connected) to F-Bb-G-Eb staccato 8ths (crossbeam connected) to (Bar 121) ascending staccato 8th notes D-Eb-G-Bb (crossbeam connected) up to Line 3 D staccato 8th note (followed by an 8th and quarter rest) to (Bar 122), after an 8th rest, G-Bb-G 8ths to D-Bb-G-Eb 8ths. In Bar 123, the flute plays Line 2 C-Eb-G-Bb staccato 8ths up to Line 3 C 8th (followed by rests). Flute II plays similarly on Line 2 Eb-G-Eb staccato 8ths to Eb-G-Eb-D to (Bar 121) Line 1 Bb up to Line 2 D-Eb-G 8ths up to Bb 8th (followed by rests) to (Bar 122), after an 8th rest, Eb-G-Eb 8ths to small octave Bb up to Line 2 G-Eb-C 8ths to (Bar 123) Bb-Line 2 C-Eb-G 8ths (crossbeam connected) up to Bb 8th (followed by an 8th and quarter rest). After an 8th rest in Bar 120, flute III plays Line 2 C-Eb-C 8ths (crossbeam connected) to B-Eb-D-Bb down to (Bar 121) G up to Bb up to Line 2 D up to Eb staccato 8ths (crossbeam connected) to G 8th (followed by rests). After an 8th rest in Bar 122, flute III then plays D-Eb-D 8ths down to G up to Line 2 Eb down to C to Bb 8ths to (Bar 123) G-Bb-Line 2 C-Eb 8ths up to G 8th. The oboe plays Line 2 Eb dotted half note to D quarter note to (Bar 121) D half note tied to D 8th note down to ascending 8ths D-G-Bb up to (Bar 122) Line 2 D dotted half note to C quarter note to (Bar 123) C dotted half note down to Bb quarter note. Clarinet I, after an 8th rest, plays *mp lightly* Line 1 Bb-G-Bb staccato 8th notes (crossbeam connected) followed by another rest and then another figure of Bb-G-Bb staccato 8ths to (Bar 121) after an 8th rest, Bb-G-Bb staccato 8ths up to Line 2 D staccato 8th (followed by rests). Repeat Bar 120 in Bar 123. Repeat Bar 121 in bar 124 except that the final 8th note is Line 2 C. In the same pattern, clarinet II plays G-Eb-G 8ths to (Bar 121), after an 8th rest, G-Eb-G 8ths to Bb 8th. The bass clarinet plays *mp* Line 1 Eb 8th (followed by an 8th rest) down to small octave Bb 8th (followed by an 8th rest) down to Eb 8th (followed by an 8th rest) up to Bb 8th (followed by an 8th rest), and so forth. After an 8th rest, horn I plays Line 1 G [written Line 2 D] 8th (followed by an 8th rest) to another G 8th (8th rest following) to G 8th (8th rest) to another G 8th. Repeat next three bars. In the

same pattern, horns II-III play Line 1 Eb [written Bb] 8th notes except the end notes are divisi D/Eb, and so forth. The percussion plays similarly on 8th notes. The harp is arpeggiando on Line 1 Eb/G/Bb/Line 2 Eb/G/Bb/Line 3 Eb (Eb maj) quarter notes in Bar 120 (followed by rests). In Bar 121, the harp is arpeggiando on D/G/Bb/Line 2 D/G/Bb/Line 3 D (G min), repeated next bar) to (Bar 123) C/Eb/G/Line 2 C/Eb/G/Line 3 C (C min). Etc. [end session 10:30 pm. Time for bed!]

[resume Thursday, July 1 at 5:51 pm. Today is my 54th birthday. I worked today (very light day for a change!) and when Susan returns from work after 8 pm, she'll drive me to the local Long Beach Airport to pick up a National car rental for the three-day weekend rate. Tomorrow (my day off) I will go to the 8 am first appointment with chiropractor, G. Scott Birnie, to see what he can do to help the healing process of my neck after my bike accident on Wednesday, May 26 (a lady opened her car door without looking and I hit it and my right face slammed close & personal on Temple Street a half block from work). After that chiropractic appointment, I'll drive to Warner Bros. Archives near USC to study Max Steiner's score for *Two On A Guillotine*, and to check up some cues of *The Adventures of Robin Hood* (Korngold) for some fella in Oxford]

I did not xerox Bars 136 thru 147, so I am assuming the key signature was *not* changed during this final part of the medley. So let's skip to Bar 148 (3:02). Violins I and flute I play Line 3 G rinforzando half note to F rinforzando half note to (Bar 149) Ab rinforzando whole note tied to 8th note next bar (followed by an 8th and quarter rest) and then Bb rinforzando half note held fermata. Violins II and the oboe play the same as the violins but an octave lower register (Line 2 register). Viole play also Line 2 G to F rinforzando half note. After an 8th rest in Bar 149, viole then are *div* playing ascending sforzando-marked (^ above each note) 8th notes Line 1 Eb/Ab to F/Bb to G/Line 2 C (crossbeam connected) to Ab/D to Bb/Eb to Line 2 C/F to D/G 8ths to (Bar 150) Eb/Ab sforzando 8ths (followed by an 8th and quarter rest) to *unis* Line 2 Bb rinforzando half note held fermata. VC play Line 1 G to F rinforzando half notes. After an 8th rest in Bar 149, they play ascending sforzando-marked 8th notes small octave F/middle C to G/D to Ab/Eb (crossbeam connected) to Bb/F to C/G to D/Ab to Eb/Bb to (Bar 150) F/Line 2 C 8ths (followed by an 8th and quarter rest) to unison Bb rinforzando half note held fermata. After a quarter rest in Bar 148, *arco* CB play Great octave Bb half note to Bb rinforzando quarter note. After an 8th rest in Bar 149, CB play ascending sforzando 8th notes Great octave F-G-Ab and then Bb-small octave C-D-Eb to (Bar 150) F 8th note (followed by an 8th and quarter rest) down to Great octave Bb rinforzando half note held fermata.

Flute II plays Line 3 Eb-Eb rinforzando half notes to (Bar 149) F rinforzando whole note tied to 8th note next bar (followed by an 8th and quarter rest) to G rinforzando half note held fermata. Flute III plays Line 3 C-C rinforzando half notes to (Bar 149) Eb whole note tied to 8th note next bar (followed by an 8th and quarter rest) to D rinforzando half note held fermata. Clarinets play Line 2 Eb/Ab rinforzando half notes played twice to (Bar 149) F/Line 3 C whole notes tied to 8th notes next bar (followed by an 8th and quarter rest) to D/G rinforzando half notes held fermata. After a quarter rest in Bar 148, the bass clarinet plays small octave Bb [written middle C] rinforzando half note to Bb rinforzando quarter note. After an 8th rest in Bar 149, the bass clarinet plays ascending sforzando 8th notes C-D-Eb [written D-E-F] to F-G-Ab-Bb to (Bar 150) Line 2 C 8th note (followed by an 8th and quarter rest) down to small octave Bb half note held fermata. Fag I plays Line 1 F to F rinforzando half notes. After an 8th rest in Bar 149, it plays small

octave Ab-Bb-middle C sforzando 8ths to D-Eb-G-Ab 8ths to (Bar 150) Ab 8th note (followed by an 8th and quarter rest) down to small octave Ab half note held fermata. After a quarter rest in Bar 148, Fag II plays Contra-octave Bb half note to Bb quarter note. After an 8th rest in Bar 149, it plays ascending sforzando 8th notes Great octave F-G-Ab (crossbeam connected) to Bb down to C-D-Eb 8ths (crossbeam connected) to (Bar 150) F 8th note (followed by an 8th and quarter rest) down to Contra-octave Bb half note held fermata.

Horns play small octave Ab/middle C/G [written Line 1 Eb/G/Line 2 D] rinforzando half notes to Ab/C/F half notes. After an 8th rest in Bar 149, they play ascending sforzando 8th notes small octave Eb/Ab/C to F/Bb/D to G/C/Eb (crossbeam connected) to Ab/D/F to Bb/Eb/G to middle C/F/Ab to D/G/Bb to (Bar 150) Eb/Ab/D 8ths (followed by an 8th and quarter rest) to D/Ab/Bb half notes held fermata. Trumpets play Ab/Line 2 C/G to Ab/C/F rinforzando half notes to (Bar 149) Line 2 C/Eb/Ab rinforzando whole notes tied to 8th notes next bar (followed by an 8th and quarter rest) to D/G/Bb rinforzando half notes held fermata. Pos I-II play Line 1 Eb/G to Eb/F half notes. After a quarter rest, Pos III plays forte Great octave Bb half note to Bb quarter note. After an 8th rest in Bar 149, the trombones then play ascending sforzando 8th notes Great octave F/small octave C/Ab to G/D/Bb to Ab/Eb/middle C (crossbeam connected) to BB/F/Line 1 D to small octave C/G/Line 1 Eb to D/Ab/F to Eb/Bb/G to (Bar 150) F/middle C/Ab rinforzando 8th notes (followed by an 8th and quarter rest) down to Great octave Bb/small octave Ab/Line 1 D half notes held fermata. The tuba plays as Pos III but an octave lower register.

After a quarter rest, the timp beats *mf* Great octave Bb rinforzando quarter note (followed by a quarter rest) to another Bb quarter note (silent next bar). In Bar 150, the timp then sounds Great octave F sforzando 8th note (followed by an 8th and quarter rest) up to Bb half note roll held fermata. I believe the cymbals strike (*let ring*) an x-headed quarter note to 8th note (followed by an 8th rest) to another such pattern to (Bar 149) 8th 8th, and then 7 8th notes to (Bar 150) 8th note (followed by an 8th and quarter rest) to x-headed clash (followed by a quarter rest held fermata). Another percussion instrument sounds but I'm not sure what it is (a bass drum?).

The harp plays small octave G/Ab/middle C/Eb and (top staff) G/Ab/Line 2 C/G rinforzando half notes to F/Ab/middle C/Eb/A/Ab/Line 2 C/F rinforzando half notes to (Bar 149) Ab/middle C/En/Ab/Line 2 C/Eb/Ab rinforzando whole notes. After a half rest in Bar 150, the harp plays Bb/Line 1 D/Ab/Bb/Line 2 D/G/Bb half notes held fermata. The piano top staff plays *f* Line 1 G/Ab/Line 2 C/G rinforzando half notes to F/Ab/Line 2 C/F half notes. After an 8th rest in Bar 149, it plays ascending sforzando 8th notes small octave Ab/Line 1 Eb/Ab to Bb/F/Bb to middle C/G/Line 2 C (crossbeam connected) to D/Ab/Line 2 D to Eb/Bb/Eb to F/Line 2 C/F to G/D/G to (Bar 150) Ab/Line 2 Eb/Ab 8ths (followed by an 8th and quarter rest) to Bb/Line 2 D/G/Bb half notes held fermata. After a quarter rest in Bar 148, the bottom staff of the piano plays Contra-octave BB/Great octave Bb rinforzando half notes to quarter notes. After an 8th rest next bar, it plays ascending sforzando 8th notes Great octave F/small octave C to G/D to Ab/Eb (crossbeam connected) to Bb/F to C/G to D/Ab to Eb/Bb to (Bar 150) F/middle C 8ths (followed by an 8th and quarter rest) to Great octave Bb/small octave Ab/Line 1 D rinforzando half notes held fermata.

In Bar 151 (*Poco Maestoso*), the horns and trumpets are initially soli prominently playing a sort of fanfare as the "Produced by Jack L. Warner" show card is shown on the screen. Horns play forte on small octave Bb [written Line 1 F] rinforzando 16th note up to F [written Line 2 C] rinforzando 16th note (followed by a 16th rest) down to middle C [written G] rinforzando 16th note up to G [written Line 2 D] rinforzando dotted half note. The trumpets play the same but an octave higher register.

After a half and 8th rest marks, clarinets play middle C/Eb [written D/F] rinforzando dotted quarter notes while the bass clarinet plays F [written G], and Fags play Great octave Ab/middle C notes. After a half and 8th rest, trombones play Great octave Ab/small octave Eb/Bb rinforzando dotted quarter notes while the tuba plays Contra-octave Ab, and the timp beats the Great octave Ab note. The cymbal sounds an x-headed dotted quarter note. I believe the bass drum (?) or snare drum plays a dotted quarter note as well. After a half and 8th rest, the harp plays Great octave Ab/small octave Eb/F/Bb/Line 1 C/Eb rinforzando dotted quarter notes, while the piano plays Contra-octave Ab/Great octave Ab/small octave F/Bb/middle C/Eb notes. After a half and 8th rest, violins I play Line 1 Eb rinforzando dotted quarter note, violins II on Bb/middle C, viole on small octave F, VC on Great octave Ab/small octave Eb, and CB on Great octave Ab dotted quarter notes.

In Bar 152 (start of page 39), the horns and trumpets play soli Bb up to F rinforzando 16ths (followed by a 16th rest) to C 16th up to Ab rinforzando dotted half note. In response (after a half and 8th rest), the harp plays Great octave F/small octave C/Ab/Bb/Line 1 Eb/G dotted quarter notes rinforzando. The piano plays the exact same notes. Violins play Bb/Line 1 Eb/G rinforzando dotted quarter notes, viole on Ab, VC on Great octave F/small octave C, and CB on Great octave F. After a half and 8th rest, the oboe plays middle G rinforzando dotted quarter note, while clarinets play small octave Bb/En, bass clarinet on middle C, Fag I on small octave Ab, and Fag II on Great octave F. After a half and 8th rest, Pos play Great octave F/small octave C/Ab rinforzando dotted quarter notes, while the tuba plays Contra-octave F dotted quarter note, and the timp sounds the Great octave F. The cymbal and I believe snare drum (?) sounds the notes as well.

In Bar 153, the horns and trumpets sound C up to G rinforzando 16th notes (followed by a 16th rest) to Eb 16th up to Bb rinforzando dotted half note tied to whole note next bar. After a half rest, violins I play *ff (poco affretando)* Line 2 F to Gb rinforzando quarter notes to (Bar 154) Ab-B-Line 3 Cb-Db rinforzando quarter notes to (Bar 155) Line 3 Eb whole note held fermata down to (end Bar 156, start of page 40) Line 1 Eb sforzando-marked (^) 8th note *sffz* (followed by 8th/quarter/half rest marks). After a half rest in Bar 153, violins II play *ff* I believe Bb rinforzando quarter note to *div* Line 2 Cb/Eb quarter notes to (Bar 154) Db/F to Eb/Gb to same Cb/Eb to Fb/Ab rinforzando quarter notes to (Bar 155) G/Bb rinforzando whole notes held fermata down to (end Bar 156) Line 1 Eb *sffz* 8th note (followed by rests). Viole play as violins I but an octave lower register. [Note: the accidentals are not always consistently placed. The first quarter note in Bar 154 is Line 1 A (assumed Ab since the key signature is still in place) but the same note written for violins I has the flat accidental (b) placed before the note] After a half rest in Bar 153, VC (celli) play contrary motion (descending) quarter notes small octave Db to Cb to (Bar 154) Great octave Bb-Ab-Gb-Fb to (Bar 155) Eb

rinforzando whole note held fermata to (end Bar 156) same Eb 8th note (followed by rests). CB are *col* VC.

The top staff of the piano plays small octave Bb/Line 1 Db/F to middle Cb/Eb/Gb rinforzando quarter notes to (Bar 154) small octave Ab/Line 1 Db/F/Ab to Bb/Eb/Gb/Bb to Cb/Eb/Gb/Line 2 Cb to Db/Fb/Ab/Line 2 Db rinforzando quarter notes to (Bar 155) Line 1 Eb/G/Bb/Eb (Eb maj) rinforzando whole notes held fermata to (end Bar 156) small octave and Line 1 Eb 8th notes (followed by rests). The bottom staff plays descending quarter note dyads Great octave and small octave Db to Cb quarter notes to (Bar 154) Contra-octave and Great octave Bb-Ab-Gb-Fb quarter notes to (Bar 155) Eb whole notes held fermata to (Bar 156) small octave and Line 1 Eb 8ths. The harp returns in Bar 155 to play half notes Line 1 Eb/G/Bb/Line 2 Eb/G/Bb/Line 3 Eb held fermata (followed by a half rest and then, in end Bar 156, whole rest. After a half rest in Bar 153, the orchestra bells play *f* on Line 2 F-Gb quarter notes to (Bar 154) Ab-Bb-Line 3 Cb-Db to (Bar 155) Line 3 down to Line 2 Eb whole note trem roll to (Bar 156) Line 1 Eb 8th note. The timp returns in Bar 155 playing the small octave Eb whole note rinforzando trem roll (held fermata) to (end Bar 156) Eb 8th note. The cymbals (two of them) sound an x-headed quarter note in Bar 155.

After a half rest in Bar 153, the tuba plays *ff* descending quarter notes (see the VC/CB line). Pos play quarter note triads small octave Db/F/Bb to Cb/Gb/Line 1 Cb to (Bar 154) F/Ab/Line 1 Db to Gb/Cb/Eb to Eb/middle Cb/Eb to Cb/Ab/Line 1 Db to (Bar 155) Great octave Bb/small octave G/Line 1 Eb whole notes held fermata to (Bar 156) Great octave (Pos III) and small octave Eb 8th notes (followed by rests).

Fag II plays as the VC/CB line (and tuba). Fag I plays small octave Bb-middle Cb quarter notes to (Bar 154) Db-Cb-small octave Bb-Ab quarter notes to (Bar 155) G whole note held fermata to (Bar 156) Eb 8th note. The bass clarinet plays Line 1 Db-Gb to (Bar 154) F-Eb-Eb-Cb to (Bar 155) small octave Bb whole note to (Bar 156) small octave Eb 8th note. Clarinets play Line 1 Bb/Line 2 F to Cb/Eb quarter notes to (Bar 154) Db/F to Eb/Gb to Gb unison to Fb/Ab to (Bar 155) G/Bb whole notes held fermata to (end Bar 156) small octave and Line 1 Eb sforzando 8th notes. Flutes I-II-piccolo play Line 2 F (Line 1 for the oboe) to Gb quarter notes to (Bar 154) Ab-Bb-CB-Db to (Bar 155) Eb whole notes held fermata ((Line 3 G for flute I) to (Bar 156) Line 1 Eb 8th for the oboe only (the flutes are silent in this end bar).

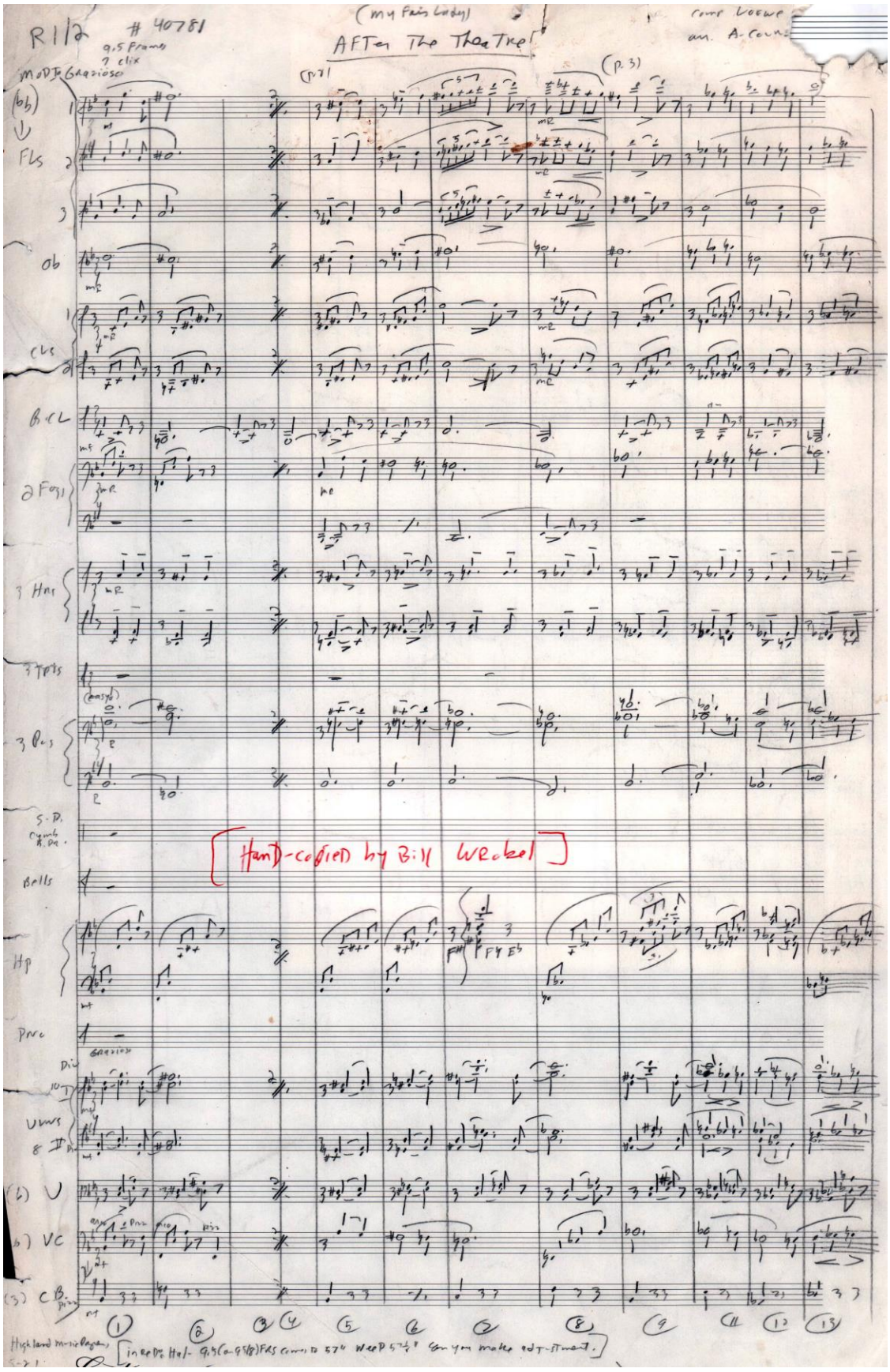
End of cue.

[resume Sunday, July 4, 2004 at 9:03 am]

****

"After The Theatre" *Modto Grazioso* in ¾ time, 13 pages, 52 bars. Key signature of Bb maj/G min (2 flats or B-flat & E-flat). Reel 1/part 2. Cue #40781. Orchestrated by A. Courage. Dvd location: Chapter 1 starting at 3:22.

This is delightful music that will be heard much later in the movie during the Embassy Waltz scene (see Chapter 34 on the dvd). Ten divisi violins I play *mf* Line 1 Bb/Line 2 D quarter notes legato mini-slur (curve lines) up to D/G dotted quarter notes back down to Bb/D 8th notes legato to (Bar 2) C#/F# dotted half notes. Repeat Bars 1-2 in Bars 3-4. Eight violins II play Line 1 D/G quarter notes legato up to G/Bb dotted quarter notes back to D/G 8ths to (Bar 2) F#/A dotted half notes (repeat next two bars). Six violas


R 1/2
40781
9.5 Frames
7 clix
(My Fair Lady)
AFTer The THeaTre
arr. A. Coun
(p. 3)
mod. Grazioso
Fls
Ob
Cls
Bsn
2 Fgts
3 Hns
3 Tpts
3 Bns
S.D.
Cymb
B. Dr.
Bells
Hp
Perc
Vlns
Vla
Vc
C.B.
[Hand-copied by Bill Wrobel]
Highland Music Program

play (after a quarter rest) small octave Bb/Line 1 D quarter notes legato to D/G 8ths (followed by an 8th rest) to (Bar 2), after a quarter rest, A/middle C# quarter notes to C#/F# 8th notes (followed by an 8th rest). Repeat in Bars 3-4. Six celli (VC) play *arco* Great octave Bb up to small octave F 8th notes (crossbeam connected) up to stand alone Line 1 D 8th note (followed by an 8th rest) down to (now *pizz*) small octave F quarter note. In Bar 2 (back to *arco*) the celli play Great octave F up to small octave Eb 8th notes up to A 8th (followed by an 8th rest) down to (now pizzicato) Great octave F quarter note. Repeat these two bars in Bars 3-4. Three contra-basses (CB) pluck *pizz* on Great octave Bb quarter note (followed by two quarter rest marks) up to (Bar 2) small octave F quarter note (followed by two quarter rests). Repeat next two bars.

The harp plays ascending legato 8th notes Great octave Bb up to small octave F (crossbeam connected) up to (top staff) Line 1 D-G 8th notes (crossbeam connected) up to Line 2 D 8th note (followed by an 8th rest). In Bar 2, the harp then plays Great octave F up to small octave Eb 8th notes (crossbeam connected) up to A-middle C# 8th notes (crossbeam connected) up to A 8th (followed by an 8th rest). Repeat these two bars in Bars 3-4.

The trombones play *p* (and the note *(Easy!)* is placed above the top staff) Great octave Bb (bottom staff) and (top staff) small octave F/Line 1 D dotted half notes legato to (Bar 2) Great octave F/small octave A/middle C# dotted half notes. Repeat next two bars. Trumpets are silent for a while. After a quarter rest, three horns play *mp* small octave F/Bb [written middle C/F] on the bottom staff and (top staff for horn I) Line 1 D [written A] tenuto quarter notes played twice to (Bar 2), after a quarter rest, Eb/A/middle C# tenuto quarter notes played twice. Repeat next two bars.

Fag II is silent for four bars, but Fag I plays *mp* Great octave Bb legato up to small octave F 8ths (crossbeam connected) up to Line 1 D 8th note (followed by an 8th and quarter rest) down to (Bar 2) Great octave F up to small octave Eb 8th notes (crossbeam connected) up to A 8th (followed by an 8th and quarter rest). Repeat next two bars. The bass clarinet plays *mf* small octave Bb [written middle C] quarter note I believe tied to Bb 8th (followed by an 8th and quarter rest) down to (Bar 2) F [written G] dotted half note tied up to (Bar 3) Bb quarter note tied to Bb 8th decrescendo (followed by an 8th and quarter rest). Repeat Bars 2-3 in Bars 4-5. After a quarter rest in Bar 1, clarinet I plays small octave G up to Bb [written A-middle C] 8th notes (crossbeam connected) up to Line 1 D [written E] 8th note (followed by an 8th rest) down to (Bar 2), after a quarter rest) small octave Eb up to A 8th notes (crossbeam connected) up to middle C# 8th (followed by an 8th rest). Repeat next two bars. After a quarter rest in Bar 1, clarinet I plays small octave Bb up to D 8ths to G 8th (followed by an 8th rest) down to (Bar 2), after a quarter rest, A up to middle C# 8ths to F# 8th (followed by an 8th rest). Repeat next bar. The oboe plays *mp* Line 2 D dotted half note legato slur to (Bar 2) C# dotted half note (repeat next two bars). Flutes play the melody line as the violins do. So flute III plays *mf* Line 1 G quarter note up to Bb dotted quarter note back down to G 8th note to (Bar 2) A dotted half note (all four notes are played under the legato umbrella). Repeat in Bars 3-4. Flute II plays the bottom line of violins I, so we find Line 1 Bb quarter note up to Line 2 D dotted quarter note back to Bb 8th to (Bar 2) Line 2 C# dotted half note. Flute I plays the top line of violins I, so we find Line 2 D quarter note up to G dotted quarter note back to D 8th up to (Bar 2) F# dotted half note. Repeat next two bars.

After a quarter rest in Bar 5, violins I continue their part of the melody line on A/Line 2 C# quarter notes legato to Bb/D quarter notes to (Bar 6), after a quarter rest, C#/E (E natural) to D/F quarter notes to (Bar 7) D/F# quarter notes legato up to Bb/Line 3 D dotted quarter notes back down to D/F# 8ths up to (Bar 8) G/Line 3 C dotted half notes. After a quarter rest in Bar 5, violins II play middle (Line 1) C#/E legato to D/F quarter notes to (Bar 6), after a quarter rest, E/Bb to F/Bb quarter notes to (Bar 7) F#/B (I believe it should be B, not B-flat, but then again Pos I plays the Bb dotted half note…) quarter notes legato leap up to Line 2 D/E dotted quarter notes down to F#/B 8ths up to (Bar 8) C/Eb dotted half notes. After a quarter rest in Bar 5, viole play A/middle C# to Bb/D quarter notes to (Bar 6), after a quarter rest, C#/E to D/F quarter notes to (Bar 7), after a quarter rest, Bb/F quarter notes to C/E 8ths (followed by an 8th rest) to (Bar 8), after a quarter rest, A/C quarter notes to Line 1 Eb/G 8ths (followed by an 8th rest). After a quarter rest in Bar 5, VC play A legato slur to G small octave quarter notes to (Bar 6) F# half note to F quarter note to (Bar 7) E (E natural) dotted half note (these last three notes are played under the legato umbrella) down to (Bar 8) ascending legato quarter notes Great octave F-small octave Eb-A to (Bar 9) Ab dotted half note. CB plucks *pizz* Great octave Bb quarter note (followed by two quarter rests), repeated next bar, and then small octave C quarter note in Bar 7 (followed by two quarter rests) up to (Bar 8) F quarter note (followed by rests).

After a quarter rest in Bar 5 (start of page 2), flute I plays Line 2 C# tenuto quarter note legato to D quarter note to (Bar 6), after a quarter rest, E tenuto quarter note to F quarter note to (Bar 7) a "5" quintuplet run of 16th notes F#-G-A-B-Line 2 C [it may be B-flat] to Line 3 D quarter note decrescendo tied to D 8th (followed by an 8th rest). After an 8th rest in Bar 8, flute I plays descending 8th note *mp* < in legato fashion Line 3 G stand alone 8th to Eb-C (crossbeam connected) to Line 2 A-G 8ths (crossbeam connected). After a quarter rest in Bar 5, flute II plays Line 1 A tenuto quarter note to Bb quarter note to (Bar 6), after a quarter rest, Line 2 C# tenuto quarter note to D quarter note to (Bar 7) "5" quintuplet value 16th notes D-E-F#-G-A to I believe Bb quarter note tied to 8th note (followed by an 8th rest) to (Bar 8), after an 8th rest, descending 8th notes Eb to C-A to G-Eb. After a quarter rest in Bar 5, flute III plays Line 1 Eb tenuto quarter note to F quarter note to (Bar 6), after a quarter rest, Bb half note tied to (Bar 7) "5" 16ths run of Bb-C-D-E-F# to E quarter note tied to 8th (followed by an 8th rest) to (Bar 8), after an 8th rest, descending 8th notes C to Line 2 A-G to Eb-C.

After a quarter rest in Bar 5, the oboe plays Line 2 C# tenuto quarter note to D quarter note to (Bar 6), after a quarter rest, E tenuto quarter note to F quarter note to (Bar 7) F# dotted half note legato to (Bar 8) G dotted half note. After a quarter rest in Bar 5, clarinets play small octave A/middle C# 8ths to C#/E 8ths (crossbeam connected) to D/F 8ths (followed by an 8th rest) to (Bar 6), after a quarter rest, Bb/C# to C#/E 8ths to D/F to G/Bb 8ths to (Bar 7) Bb/D half notes tied to 8th notes decrescendo (followed by an 8th rest) to (Bar 8), after a quarter rest, descending legato 8th notes Line 2 Eb/G to C/Eb to Ab/C to G/Ab. In Bar 7, the bass clarinet plays middle C dotted half note down to (Bar 8) F dotted half note. Fag I plays Great octave Bb up to small octave A to G quarter notes to (Bar 6) F# half note to F quarter note to (Bar 7) E (natural) dotted half note to (Bar 8) Eb dotted half note. Fag II plays Contra-octave Bb quarter note tied to 8th note (followed by an 8th and quarter rest), repeated next bar, to (Bar 7) C dotted half note up to (Bar 8) F quarter note tied to 8th note decrescendo (followed by an 8th and quarter rest).

[break at 11:33 am to go to Farmer's Market, eat lunch, etc]

[resume 8:03 pm]

After a quarter rest in Bar 5, horns play small octave E/A/middle C tenuto quarter notes [written small octave B/Line 1 E/G#] legato to F/Bb/D 8th notes (followed by an 8th rest) to (Bar 6), after a quarter rest, Bb/C#/E tenuto quarter notes to Bb/D/F 8ths (followed by an 8th rest). After a quarter rest in Bar 7, the horns play Bb/D/E tenuto quarter note triad played twice to (Bar 8), after a quarter rest, A/middle C/En tenuto quarter note triad played twice. After a quarter rest, Pos I-II play E/middle C# tenuto quarter notes legato to F/D quarter notes to (Bar 6), after a quarter rest, F#/C# tenuto quarter notes legato to F/D quarter notes to (Bar 7) E/Bb small octave dotted half notes legato to (Bar 8) Eb/A dotted half notes. Pos III play Great octave Bb dotted half note (repeated in Bar 6) to (Bar 7) small octave C dotted half note legato down to F dotted half note.

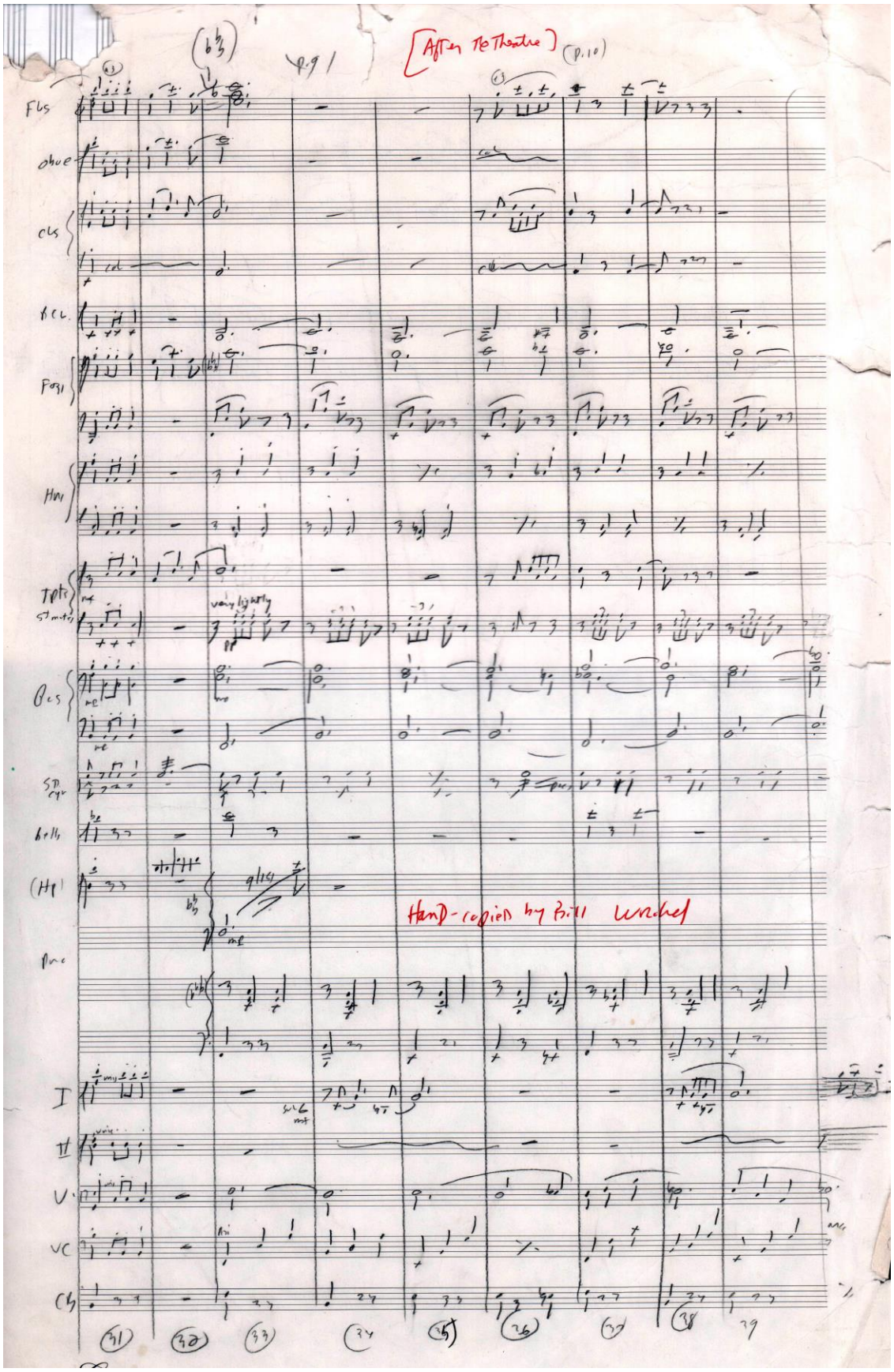
The harp plays ascending legato 8th notes starting Great octave Bb-small octave F- A-middle C#-D-F down to (Bar 6) Bb-F-middle C#-E-F-Bb. After a quarter rest in Bar 7, the harp is now arpeggiando on Line 1 D/F#/Bb/Line 2 D/E/Bb/Line 3 D quarter notes (followed by a quarter rest). In Bar 8, the harp returns to the rising 8th notes Great octave F-small octave Eb up to (top staff) A-Line 1 Eb up to G-C.

Skipping to Bar 31, we come to the dvd chapter 2 at :28. Violins I play Line 2 F/Bb staccato quarter notes to *unis* Line 2 Bb-Bb staccato 8th notes to Bb staccato quarter note (the strings are silent in Bars in Bar 32). Violins II play staccato Line 1 Bb/Line 2 D quarter notes to unison Bb-Bb 8ths to Bb quarter note. Viole play staccato small octave F/Line 1 D quarter notes to unison Bb-Bb 8ths to Bb quarter note. VC play small octave Bb quarter note down to Great octave Bb-Bb 8ths to Bb quarter note (all staccato-played). CB play Great octave Bb quarter note (followed by two quarter rests).

Flutes play Line 2 D/F/Bb staccato quarter notes to unison Bb-Bb staccato 8ths to Bb quarter note. The oboe plays Line 2 staccato Bb quarter note down to Line 1 Bb-BB 8ths to Bb quarter note. Clarinets play small octave Bb/Line 1 D staccato quarter notes to unison Line 1 Bb-Bb [written Line 2 C-C] 8ths to Bb quarter note. The bass clarinet plays small octave Bb staccato quarter note to Bb-Bb 8ths to Bb quarter notes. Fag I plays as the bass clarinet (small octave register). Fag II plays Contra-octave Bb quarter note up to Great octave Bb-Bb 8ths to Bb quarter note.

Horns play Bb/D/A staccato quarter notes to unison small octave Bb-Bb 8ths to Bb quarter note. After a quarter rest, trumpets in straight mutes play small octave Bb (trumpet III) and small octave Bb (trumpets I-II) staccato 8th notes twice to quarter notes. Pos play *mp* Great octave Bb/small octave F/Bb staccato quarter notes to Great octave Bb-Bb (Pos II-III) and small octave Bb-Bb (Pos I) staccato 8ths to staccato quarter note. The small drum sounds (notated on the top space of the staff) an 8th note (followed by an 8th rest) to two 8th notes to one quarter note to (Bar 32) dotted half note roll. The cymbal sounds an x-headed 8th note (followed by rests). The bells sound Line 2 Bb quarter note (followed by two quarter rests). Finally, the harp plays Lines 1 & 2 Bb staccato quarter notes (followed by two quarter rests).

A new section of the music commences in Bar 33 in the key signature of Eb maj/C min (three flats or B-flat, E-flat, A-flat) but Bar 32 is a transition bar (still in the key signature of two flats). Here flutes and oboe play Line 2 G quarter note up to Line 3


p.9 /
[After the Theatre] (p.10)
Fls
Oboe
Cls
Bsn
Frn
Hrn
Tpts
Str mtg
Bcs
SD
Cym
Bells
(Hp)
Perc
I
II
V
VC
CB
Hand-copied by Bill Winchell

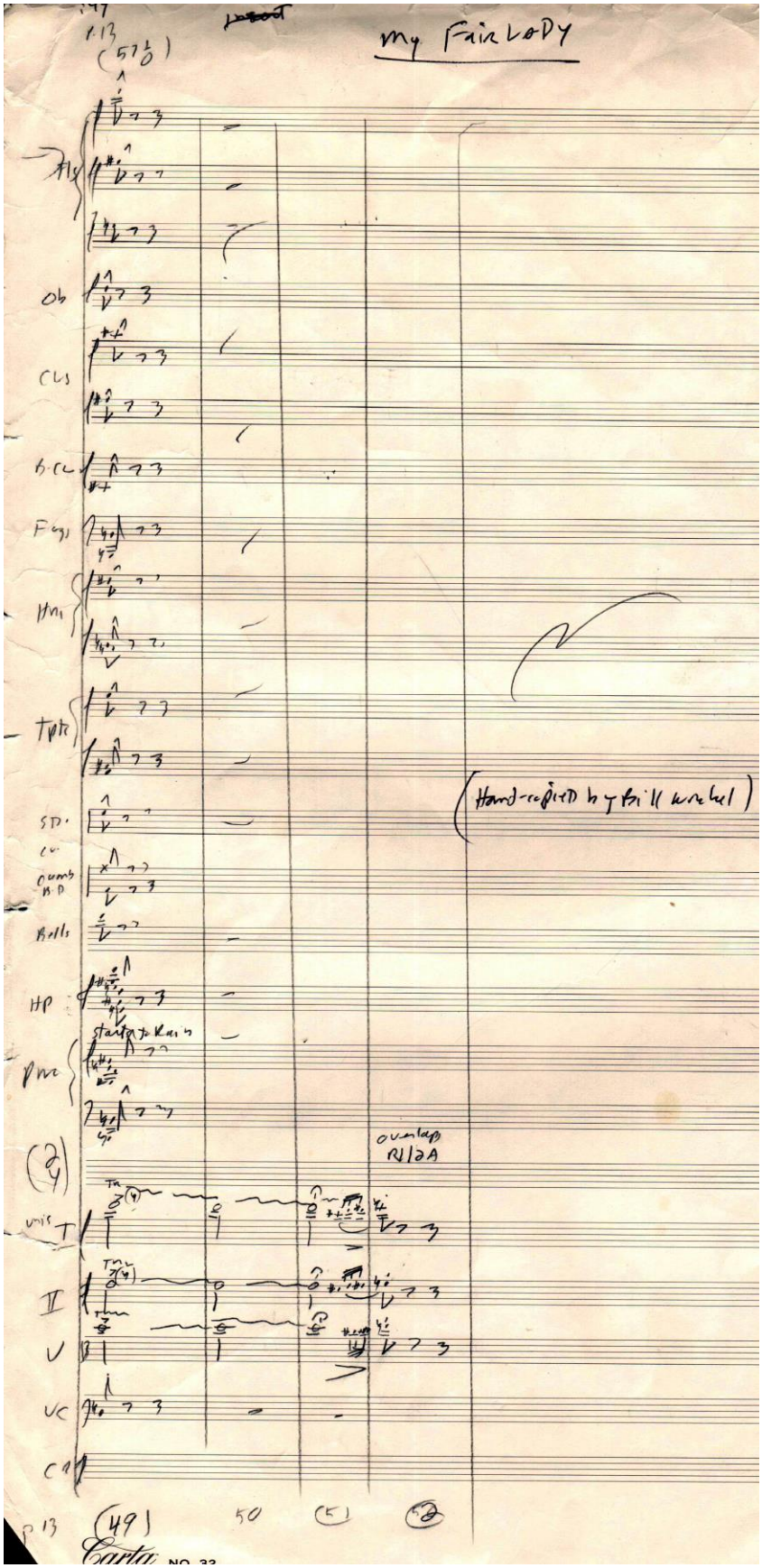
C dotted quarter note back to G 8th note, while the clarinets and trumpet I play this an octave lower and Fag I an octave lower still.

In Bar 33, trumpet I plays Line 2 C [written D] dotted half note (silent next two bars). After a quarter rest, trumpets II-III are highlight briefly playing *pp very lightly* Line 2 C/Eb [written D/F] staccato 8th notes 3X ("3" triplet value) to C/Eb normal value 8ths (followed by an 8th rest). After a quarter rest in Bar 34, trumpets II-III play the "3" triplet on Ab/C 8ths to normal value Ab/C 8ths (followed by an 8th rest). After a quarter rest in Bar 35, they play this pattern on Bb/D 8ths.

In Bar 33, the harp plays a gliss *mp* > from small octave F gliss line up to (top staff) Line 3 Eb 8th.

Flutes play Line 2 Eb/Ab/Line 3 C dotted half notes (silent in the next two bars). The oboe plays Line 3 C dotted half note. Clarinets play Line 1 Eb/Ab dotted half notes. The bass clarinet plays small octave F dotted half note legato to (Bar 34) Bb dotted half note down to (Bar 35) Eb dotted half note tied to (Bar 36) Eb half note to E quarter note. Fag I in Bar 33 plays middle C dotted half note legato to (Bar 34) D dotted half note down to (Bar 35) Bb dotted half note to (Bar 36) middle C half note to Db quarter note. Fag II plays Great octave F up to small octave Eb 8th notes (crossbeam connected) up to Ab 8th note (followed by an 8th and quarter rest) to (Bar 34) Bb up to small octave Ab 8ths to Line 1 D 8th (followed by rests) to (Bar 35) Great octave Eb up to Bb 8ths up to small octave G 8th.

After a quarter rest in Bar 33, horns play (I believe) Ab/C/Eb staccato quarter notes played twice to (Bar 34), after a quarter rest, Ab/C/D staccato quarter notes to (Bar 35), after a quarter rest, G/Bb/Line 1 D staccato quarter notes. Pos play Great octave F/small octave Eb/Ab dotted half notes legato to (Bar 34) Bb/small octave D/Ab dotted


My Fair Lady
(57½)
Fly
Ob
Cls
B.Cl
Fgt
Hn
Tpt
Hand-cupped by Bill (muted)
SD.
Cymbs
H.D
Bells
HP
Pno
overlap
R/3A
unis
T
II
V
Vc
Cb
(49)
50
(51)
(52)
Cantata

half notes. In Bar 35, Pos III plays Great octave Bb dotted half note tied to next bar, while Pos I plays small octave G notes. Pos II plays small octave Eb dotted half note tied to (Bar 36) half note and then E (natural) quarter note. The snare drum plays an 8th note (followed by an 8th rest) to two quarter notes to (Bar 34), after a quarter rest, two quarter notes. The bells play in Bar 33 Line 3 C half note followed by a quarter rest (silent then until Bar 37).

After a quarter rest in Bar 33, the piano top staff plays middle C/Eb/A quarter note triad twice to (Bar 34), after a quarter rest, Ab/middle C/D/G quarter notes twice to (Bar 35), after a quarter rest, Bb/Line 1 D/G quarter notes twice. The bottom staff plays Great octave F quarter note (followed by two quarter rests) to (Bar 34) Contra-octave and Great octave Bb quarter notes (followed by rests) to (Bar 35) Eb quarter note (followed by rests). Viole pluck pizzicato Great octave F up to small octave Eb up to Ab quarter notes down to (Bar 34) Bb-D-Ab down to (Bar 35) Great octave Eb-Bb-small octave G. CB pluck small octave F quarter note (followed by two rest marks) to (Bar 34) Great octave Bb quarter note (followed by rests) up to (Bar 35) small octave Eb dotted half note legato to (Bar 36) D half note to Eb quarter note.

In Bar 34, after an 8th rest, violins are *mf sul G* playing middle 8th note legato slur up to G dotted quarter note down to small octave B (B-natural) 8th note legato up to (Bar 35) G dotted half note. Violins are then silent again thru Bar 37.

[resume Monday, July 5 at 8:52 am]

After an 8th rest in Bar 36 (:34 in Chapter 2), trumpet I is highlighted and also clarinets playing Line 1 G stand alone 8th up to Line 2 C down to G up to C down to G (these four 8ths are crossbeam connected) up to (Bar 37, start of page 10) C quarter note (followed by a quarter rest) to C quarter note tied to 8th note next bar (followed by an 8th and two quarter rests). Flute III plays this as well, and flutes I & II play the notes and pattern an octave higher register. After a quarter rest in Bar 36, trumpets II-III play very lightly G/Bb 8ths (followed by an 8th and quarter rest) to (Bar 37), after a quarter rest, "3" triplet value 8th notes Line 2 C/Eb played 3X of course to C/Eb 8ths (followed by an 8th rest) to Bar 38 (see Bar 34) to Bar 39 (see Bar 35). After an 8th rest in Bar 38, violins return to play middle C stand alone 8th up to G-C-G-small octave B 8ths (crossbeam connected) up to (Bar 39) G dotted half note. Etc.

Skipping to Bar 49 (:49) in 2/4 time, we come to the scene when the rain starts to descend on the rich patrons leaving the Covent Garden Opera performance of *Faust*. Here the "After The Theatre" pleasant music ends abruptly on sforzando 8th notes followed by rests (except for strings that play trills). The harp plays sforzando-marked (^ above the notes) Line 1 E/G#/Line 2 D/E/G#/Line 3 D 8th notes. The piano bottom staff plays Contra-octave and Great octave B sforzando 8ths while the top staff plays small octave G#/Line 1 D/E/G# 8ths [combined we hear the E/G#/B/D or E Dom 7th tonality]. Flutes play Line 2 E/G#/Line 3 D sforzando 8ths (followed by an 8th and half rest) while the oboe plays Line 2 D. Clarinet II plays Line 2 E [written F#] while clarinet I plays Line 2 G# [written A#] and the bass clarinet plays small octave B [written middle or Line 1 C#] 8ths. The bassoons play Contra-octave and Great octave B 8ths. Horns play Line 1 D/E/G# [written A/B/Line 2 D#] 8th notes, Trumpets play Line 1 E/G#/Line 2 D [written F#/A#/Line 2 E] 8th notes. The cymbal sounds an 8th note, as also the snare drum and bass drum. The orchestra bells sound Line 3 D 8th.

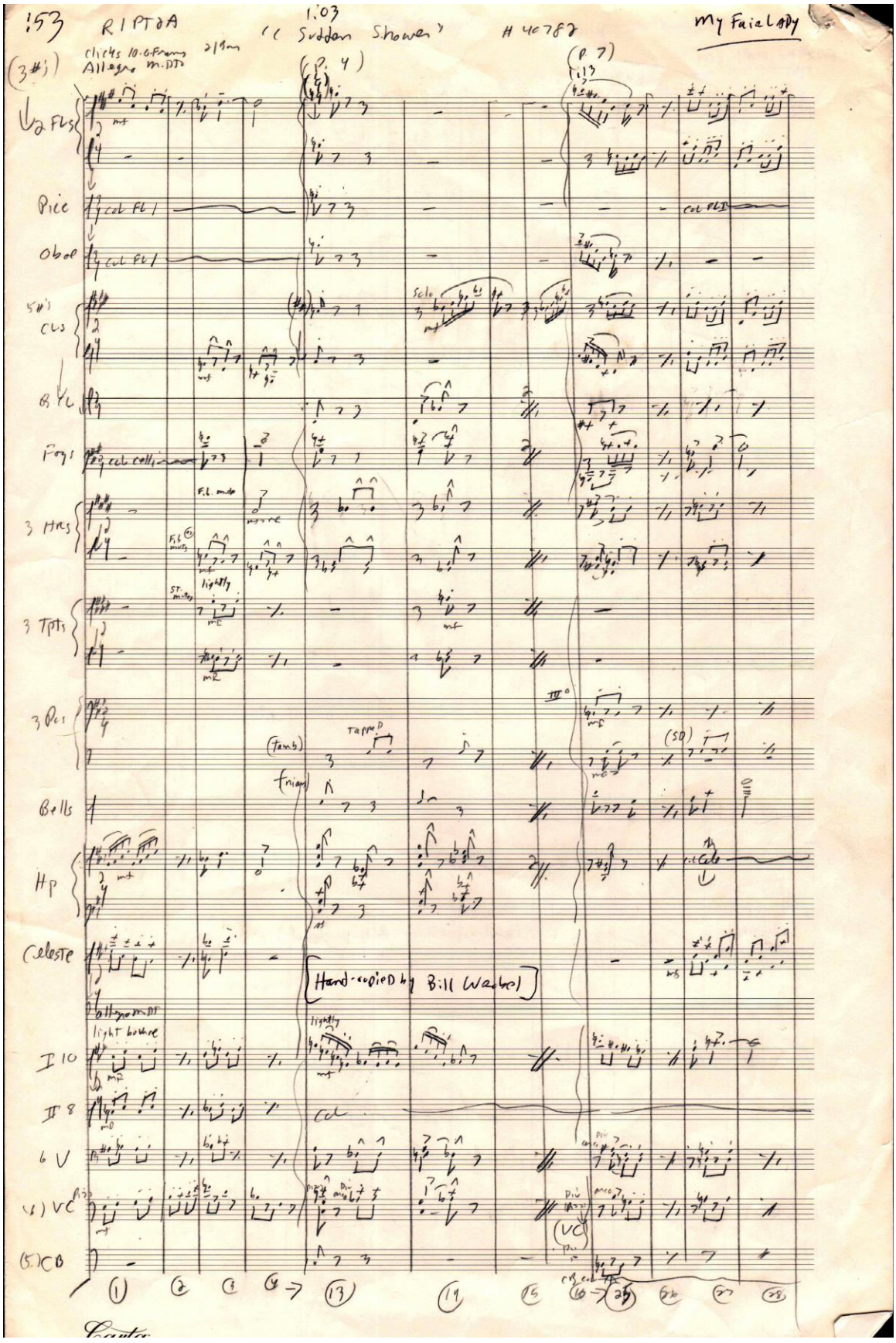
Violins I play Line 3 and violins II and viole play Line 2 D rinforzando half note trill (*tr*^^^^^^^) [to natural] tied to next bar and tied to (Bar 51) half note trill held fermata. This is followed by after-beats (grace notes) C#-D-D# 32nd notes to (end Bar 52) E staccato 8th note (followed by an 8th and quarter rest). Then the indication "overlap R1/2A" is written.

End of cue.

****

"Sudden Shower" *Allegro Modto* in 2/4 time, 20 pages, 80 bars. R 1/2A, cue # 40782. Key signature of A maj/F# min (three sharps or F-sharp, C-sharp, G-sharp). The horns get four sharps, while the clarinets/bass clarinet/trumpets (as transposing B-flat instruments) get five sharps. Orchestrated by A. Courage.

In Bar 1, two flutes/piccolo/oboe play *mf* descending staccato (dot over each note) E-C# (crossbeam connected) down to B-A (crossbeam connected), repeated in Bar 2, and then in Bar 3 they play Bb staccato 8th up to Line 2 D tenuto dotted quarter note tied to D half note next bar. Silent in the first two bars, clarinet II plays Line 1 F [written G natural] sforzando 8th (followed by an 8th rest) down to D [written E] sforzando 8th note (followed by an 8th rest down to (Bar 4) small octave Bb [written middle C natural] sforzando 8th (followed by an 8th rest) down to F 8th note (followed by an 8th rest). In exactly the same manner and register location, horns II-III in fiber mutes play *mf* these notes and pattern. In Bar 4, horn I with a fiber mute plays *mfz-mp* Line 1 D [written A] rinforzando half note. After an 8th rest in Bar 3, trumpets in straight mutes play *mp lightly*


:53
RIPTIDA
1:03
"Sudden Shower"
H 40782
My Fair Lady
clicks 10-6 Frame
Allegro m.DD
2/4m
(p. 4)
(p. 7)
2 Fls
Picc
Oboe
Cls
Bsn
Fags
3 Hrns
3 Tpts
3 Pcs
Bells
Hp
Celeste
I 10
II 8
6 V
(4) Vc
(5) Cb
Hand-copied by Bill Walker
(1)
(2)
(3)
(4)
(13)
(14)
(15)
(16)
(25)
(26)
(27)
(28)

Ab/Bb/Line 2 D staccato 8th notes (followed by an 8th rest) to another such staccato triad of 8th notes (repeated in Bar 4).

The harp plays *mf* two ascending 16th note legato figures of Line 1 G#-A-Line 2 C#-E (played twice as two figures with two crossbeams connecting each set of four 16ths). Repeat in Bar 2. In Bar 3, the harp plays Line 1 Bb 8th up to Line 2 D dotted quarter note down to (Bar 4) Line 1 D rinforzando half note. The celeste plays Lines 2 & 3 E down to C# staccato 8th notes (connected by a crossbeam) down to B-A staccato 8th notes (crossbeam connected). Repeat next bar. In Bar 3, the celeste then plays Lines 1 & 2 Bb 8th notes up to Lines 2 & 3 tenuto dotted quarter notes (silent in Bar 4).

Ten violins I play *mp* and also *light bounce* Line 2 C#-E to same C#-E staccato 8th note figures (each set of two 8ths crossbeam connected), repeated next bar, to (Bar 3) D-F to D-F staccato 8th notes (repeated in Bar 4). Eight violins II play similarly on Line 1 A up to Line 2 C# 8th notes (repeated in Bar 2) to (Bar 3) Bb-D to Bb-D 8th notes (repeated in Bar 4). Six viole play similarly on Line 1 G#-A staccato 8th notes (repeated next bar) to (Bar 3) AB-Bb staccato 8th notes (repeated next bar). Six VC pluck *mf pizz* small octave E-F# to G#-A 8th notes to (Bar 2) B-middle C# to D-E 8th notes to (Bar 3) F (natural) 8th note (followed by an 8th rest) down to D 8th note (followed by an 8th rest) down to (Bar 4) Bb 8th (8th rest following) down to F# 8th (followed by an 8th rest). The bassoons are *col* these celli in the first two bars and then (in Bar 3) Line 1 F 8th note (followed by an 8th and quarter rest) to (Bar 4) D rinforzando half note. Five CB are silent for a while.

Skipping to Bar 13 (1:03, Chapter 2), violins are highlighted playing *mf lightly* Line 2 G legato down to E 16ths down to C down to Line 1 G staccato 16ths (these four 16ths are connected by two crossbeams) to Ab-G legato slur 16ths to same Ab-G 16ths

(these four notes are connected by two crossbeams) up to (Bar 14) descending 1st figure of G-E-C-Line 1 G 16ths to Ab 8th note (followed by an 8th rest). Repeat these two bars in Bars 15-16.

Incidentally, three natural symbols now cancel the former key signature of three sharps.

Violas play Line 1 G 8th note (followed by an 8th rest) down to Eb0Eb sforzando 8th notes to (Bar 14) E/G rinforzando quarter notes legato to unison Eb sforzando 8th note (followed by an 8th rest). Repeat next two bars. Celli pluck *pizz* small octave C/G/Line 1 E sforzando 8th notes (followed by an 8th rest) to divisi *arco* 8th notes Ab/middle C played twice to (Bar 14) small octave C/G rinforzando quarter notes legato slur to Ab/middle C sforzando 8ths (followed by an 8th rest). Repeat these bars in the next two bars. CB pluck small octave C 8th note (followed by an 8th and quarter rest).

Clarinet I plays Line 1 G [written A] staccato 8th note (followed by rests) to (Bar 14), after a quarter rest, *mf solo* ascending legato 16ths Ab-Line 2 C-Eb-Ab to (Bar 15) G 8th note (followed by an 8th and quarter rest) to (Bar 16), after a quarter rest, Ab-C-Eb-Ab 16ths (etc). The bass clarinet plays middle C 8th note (followed by rests) to (Bar 14) C rinforzando quarter note legato up to Ab sforzando 8th note (followed by an 8th rest). Repeat next two bars. Fags play G/Line 1 E 8ths (followed by rests) to (Bar 14) G/E rinforzando quarter notes legato to C/Eb sforzando 8ths (followed by an 8th rest). Repeat in Bars 15-16.

After a quarter rest in Bar 13, horns play Ab/middle C/Eb [written Line 1 Eb/G/Bb] sforzando 8th notes played twice to (Bar 14), after a quarter rest, Ab/C/Eb

sforzando 8ths (followed by an 8th rest). Repeat these bars in the next two bars. Silent in Bar 13, trumpets play *mf* in Bar 14 (after a quarter rest) Ab/Line 2 C/Eb [written Bb/D/F] staccato 8th notes (followed by an 8th rest). Repeat in Bar 16.

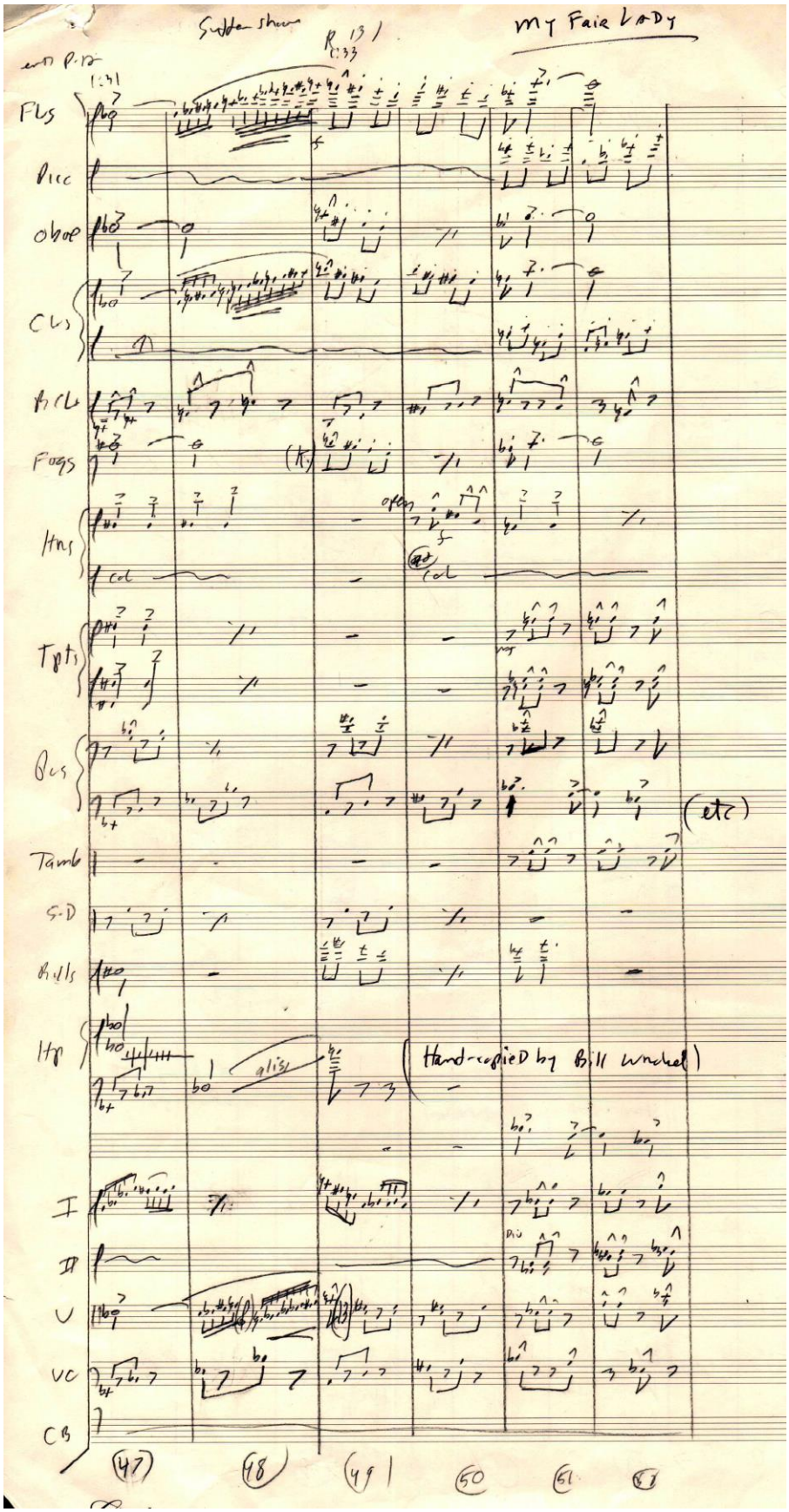
After a quarter rest in Bar 13, the tambourine plays (*tapped*) two staccato 8th notes (placed on the top space of the staff) to (Bar 14), after a quarter rest, one staccato 8th note (followed by an 8th rest). Repeat next two bars. The triangle sounds an 8th note (followed by rests) to (Bar 14) a quarter note (followed by a quarter rest). Repeat next two bars. The harp plays small octave C/G/middle C and (top staff) G/Line 2 C/G sforzando 8th notes (followed by an 8th rest) to Ab/middle C/Eb sforzando 8ths (followed by an 8th rest) to (Bar 14) a repeat of the previous bar except that on the second set of 8th notes we hear added Line 1 Ab/Line 2 Cb/Eb. Repeat these bars in Bars 15-16.

[break at 12:25 for lunch with Susan at Peking Wok on PCH, and for some shopping]…[resume 3:48 pm]

More musical elaborations occur starting in Bar 25 (1:13) played by the woodwinds. Flute I plays descending 16th notes Line 2 rinforzando Bb down to G# to E to Line 1 B (connected by two crossbeams) to stand alone Line 2 C 16th (followed by a dotted 8th rest). Repeat next bar. In Bar 27, the flute plays Line 3 C down to A staccato 8ths (crossbeam connected) down to C-C staccato 16ths up to F 8th down to (Bar 28) A up to Line 2 C staccato 8ths up to F-F 16ths up to A staccato 8th. After a quarter rest in Bar 25, flute II plays Line 2 C-Line 1 B-C-C 16ths (repeated next bar) up to (Bar 27) A down to F staccato 8ths down to Line 1 A-A 16ths up to Line 2 C 8th down to (Bar 28) Line 1 F-A staccato 8ths up to Line 2 C-C 16ths up to F staccato 8th. In Bars 27-28, the piccolo is *col* flute I. In Bars 25-26, the oboe is *col* flute I (but silent in the next two bars). In Bars 25-17, clarinet I is *col* flute II. In bar 28, clarinet plays middle C up to C staccato 8ths up to A-A staccato 16ths up to C 8th. Clarinet I is *col* flute I (but played an octave lower register). The bass clarinet plays small octave B [written middle or Line 1 C#] 8th (followed by an 8th rest) to another B 8th (followed by an 8th rest). Repeat next three bars. After a quarter rest in bar 25, Fag I plays middle C-small octave B-C-B legato 16ths (repeated next bar) to D rinforzando 8th up to A dotted quarter note tied to A half note next bar. Fag II plays Contra-octave B 8th (followed by an 8th rest) to another B 8th (followed by an 8th rest). Repeat next three bars.

After an 8th rest in Bar 25, horns play B/Line 1 E/G# rinforzando 8th notes legato to G/middle C/E staccato 8ths placed twice (repeated next bar) to (Bar 27), after an 8th rest, A/C/F staccato 8ths (followed by an 8th rest) to another such triad (repeated next bar). Trumpets are silent here. Pos III plays *mf* Great octave B staccato 8th note (followed by an 8th rest) to another B staccato 8th (followed by an 8th rest). Repeat next three bars.

After an 8th rest in Bar 25, the tambourine shakes an 8th note tied to 8th note (not shaken) followed by an 8th rest. Repeat next bar. After an 8th rest in Bar 27, the snare drum sounds a staccato 8th note (followed by an 8th rest) to another 8th note. Repeat next bar. The orchestra bells play Line 2 B 8th note (followed by two 8th rests) down to E 8th (repeat next bar) to (Bar 27) F 8th up to A dotted quarter note up to (Bar 28) Line 3 A half note. After an 8th rest in Bar 25, the harp plays small octave B/Line 1 E/G# sforzando 8ths (followed by a quarter rest). Repeat next bar. In Bar 27, the harp and now also the celeste play Lines 2 & 3 C down to Lines 1 & 2 A staccato 8ths (crossbeam connected) down to C up to F staccato 8ths down to (Bar 28) small octave and Line 1 A up to Lines 1 & 2 C up to F-A staccato 8ths.


Sudden shower
R 131
R 133
My Fair Lady
Fls
Picc
Oboe
Cls
B Cl
Bsns
Hns
Tpts
Bcs
Timb
S.D
Bells
Hp
(etc)
(Hand-copied by Bill Wrobel)
I
II
V
Vc
Cb
47
48
49
50
51

All violins play descending staccato 8th notes Line 2 B-G#-F#-E (repeated next bar) to (Bar 27) F staccato 8th up to A rinforzando dotted quarter note tied to half note next bar. After an 8th rest in Bar 25, violas play Line 1 E/G# rinforzando 8th legato to C/E-C/E staccato 8ths (repeated next bar). After an 8th rest in Bar 27, violas play C/F staccato 8ths (followed by an 8th rest) C/F staccato 8ths (repeated next bar). After an 8th rest, celli play (half *arco*, half *pizz*) play B rinforzando 8th legato to G-G staccato 8ths (repeated next bar) to (Bar 27), after an 8th rest, A 8th (followed by an 8th rest) to another A 8th (repeated next bar). CB pluck Great octave B 8th (followed by an 8th rest) to another B 8th (followed by an 8th rest), repeated next three bars.

Skipping to Bar 47 (1:31, end of page 12), the flutes, piccolo, clarinets, and violas are accentuated playing Line 2 (Line 1 for the clarinets and viole) Db rinforzando half note tied to (Bar 48) Db 16th to Eb-F#-G 16ths (these four 16ths are connected by two crossbeams) to the ascending and crescendo run of 32nd notes A-Bb-Line 3 C-Db-Eb-F-F#-G (connected by three crossbeams) to (Bar 49 at 1:33) forte-sounding Line 3 A sforzando 8th down to F# staccato 8th (crossbeam connected) to E-D staccato 8ths (crossbeam connected) to (Bar 50) a repeat of Bar 49 (except that the initial A note is now also staccato) to (Bar 51) Eb staccato 8th up to G rinforzando dotted quarter note tied to half note next bar. Viole in Bar 49 differ from the flutes and clarinets, instead playing Line 1 D/F# 8ths (followed by an 8th rest) to another D/F# dyad (repeated next bar).

In Bar 48, the harp plays a gliss from small octave Db gliss line up to (Bar 49, top staff) Line 3 A 8th note (followed by an 8th and quarter rest).

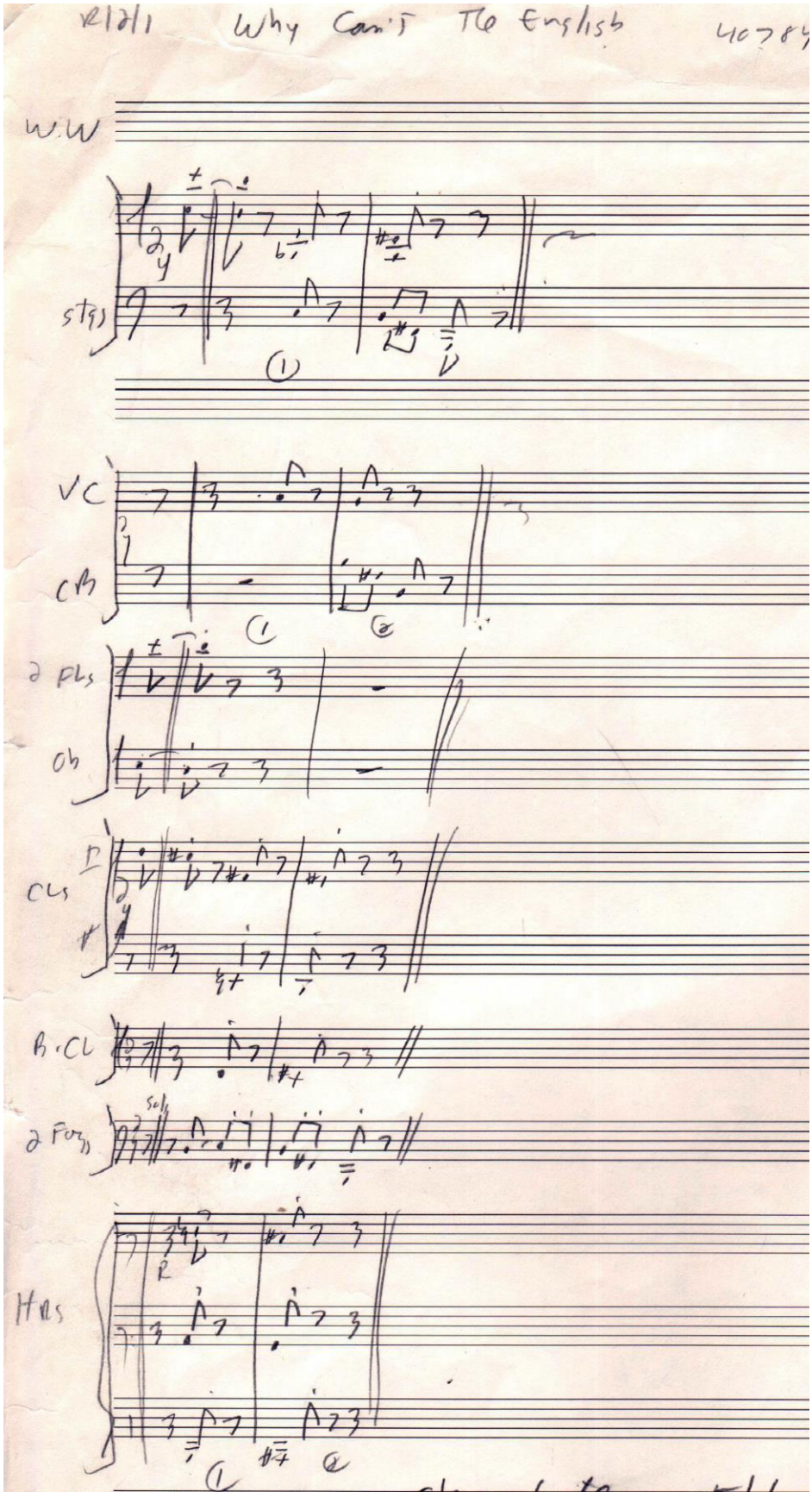
In Bar 47, violins play ascending 16th notes Line 1 G-Bb-Line 2 Eb-G (connected by two crossbeams) to F#-G-F#-G 16ths (repeated next bar) to (Bar 49) descending 16ths A-F#-D-Line 1 A (connected by two crossbeams) to Bb-A-Bb-A 16ths (repeated next bar).

Etc. [I did not work beyond Bar 52]

****

"Why Can't The English" *Allo* in 2/4 time, 3 pages, 12 bars. R2/1, cue # 40783. Orchestrated by R. Franklyn. [Note: This is the orchestral insert music placed before the major song piece. I may be mistaken, but I do not believe the full score to the actual orchestral song (cue # 40784) was available to research (but the parts and conductor score were there)] Dvd location: Chapter 4 starting at :24. [Note that the first bar is marked as Bar 2, and so forth]

The Voice (Higgins/Rex Harrison) "sings" "Look at her a" in Bar 1, notated as Line 1 A down to F# 8th notes (crossbeam connected) to E-D 8ths (crossbeam connected). In Bar 2, Higgins states "pris'-ner of the" that is notated exactly as Bar 1 to (Bar 3) "gut-ters;" notated as Eb 8th up to G dotted quarter note. After a quarter and 8th rest in Bar 4, he states "Con-" notated as G 8th note to (Bar 5, start of page 2) "demned by ev'-ry" notated as A-F# to E-D 8ths to (Bar 7) "syl-la-ble she" notated as given in Bar 6 to (Bar 8) "ut-ters" notated as Eb 8th up to G dotted quarter note. After a quarter and 8th rest, Higgins states "By" notated as Eb 8th to (Bar 10, start of page 3) "right she should be" notated as D-E to F#-E 8th notes to (Bar 11) "ta-ken out and " notated as D-E to F#-G 8th


W.W
Strgs
VC
CB
2 Fls
Ob
Cls
B.Cl
2 Fgs
Hns

notes to (Bar 12) "hung" notated as A quarter note (followed by a quarter rest. The voice part in end Bar 13 is simply the whole rest held fermata.

In Bar 2 (actually in effect Bar 1), flute I "plays" (but marked as "cue" in case this line was not wanted) *pp* Line 2 A to F# staccato 8th notes (crossbeam connected) to E-D staccato 8th notes (crossbeam connected) repeated next bar, and then (in Bar 4) Eb staccato 8th up to G tenuto dotted quarter note. Repeat these three bars in Bars 6-8. In Bar 12 the flute is indicated as "play. Actually, all three flutes play *p* Line 1 Eb/G/A staccato 8th notes (followed by an 8th and quarter rest). At the end of end Bar 13, flutes I-II are shown playing Line 3 C 8th. Actually this is in effect the grace bar note for the major orchestral/song piece. The oboe and clarinet I play Line 2 C 8th there as well.

Bassoon I is also cued in playing the same notes and pattern as the cued in flute I but two octaves lower (small octave A to F# staccato 8ths, and so forth). After a quarter and 8th rest in Bar 9, however, it does indeed "play" small octave G 8th note legato down to (Bar 10) F# staccato 8th (followed by rests). Fag II plays Great octave A 8th to (Bar 10) small octave D staccato 8th (followed by an 8th rest) to F#-E staccato 8ths. Then, in Bar 11, Fag I plays D-E to F#-E staccato 8ths to (Bar 12) G staccato 8th (followed by an 8th rest) down to Great octave D rinforzando 8th (followed by an 8th rest) to (Bar 13) another D rinforzando 8th note (followed by an 8th rest and then a quarter rest held fermata). Fag II plays *p* D-C to Great octave B-Bb staccato 8ths to (Bar 12) A staccato 8th (followed by an 8th rest) down to D rinforzando 8th (as Fag I) to (Bar 13) D 8th. Back in Bar 2 (or Bar 1!), Fag II plays (not cued in) small octave A half note tied to half note next bar to (Bar 4) G staccato 8th up to Bb tenuto dotted quarter note.

Violins I play *p lightly* side bracketed double-stopped Line 1 F#/A-F#/A 8ths (followed by a quarter rest), repeated next bar. After an 8th rest in bar 4, they play Eb-Eb 8ths (followed by an 8th rest) to (Bar 5, after an 8th rest), Eb 8th (followed by an 8th rest) to another Eb 8th. Eight violins II play E-E 8ths (followed by a quarter rest), repeated next bar. After an 8th rest in Bar 4, they play middle C#-C# 8ths (followed by an 8th rest) to (Bar 5), after an 8th rest, C# 8th (8th rest following) to C# 8th. Viole play double-stopped B/Line 1 D-B/D 8ths (followed by a quarter rest), repeated next bar. After an 8th rest in Bar 4, viole play small octave G-G 8ths (followed by an 8th rest) to (Bar 5) G 8ths on 2nd & 4th sub-beats. VC pluck *p pizz* small octave A 8th (followed by two 8th rests) to another A 8th to (Bar 3), after a quarter rest, A 8th (followed by an 8th rest) to (Bar 4) Bb 8th (followed by two 8th rests) to Bb 8th to (Bar 5), after a quarter rest, Bb 8th (8th rest following). In the same manner (placement), CB plucks Line 1 D 8ths thru Bar 3, and then Eb 8ths in Bars 4-5.

In Bar 5 (:26 or :26 ½), the stopped horn I is particularly prominent playing *sfz* and rinforzando-marked Line 1 G [written Line 2 D] half note decrescendo and tied to 8th note next bar (followed by rests). Harp I also plays the Line 1 G rinforzando half note. Flutes II-III and cued in oboe sound Line 1 G rinforzando half note tied to 8th notes next bar. [stopped horns was a favorite special effect utilized by Bernard Herrmann especially] After a quarter rest in Bar 5, the bottom staff of the harp plays *non arp* small octave Eb/Bb/Line 1 C# 8ths (followed by an 8th rest) to (Bar 6) small octave D/A/Line 1 F#/A staccato 8ths (followed by rests). Etc.

At the end of the cue, the pizzicato strings are accentuated. In Bar 12 (when Higgins says "hung"), violins I pluck Line 1 G/A 8ths (followed by rests) while violins II pluck small octave G/Line 1 Eb 8ths, and violas pluck middle C# 8th. After a quarter rest,

VC pluck Great octave (CB pluck small octave) D rinforzando 8th (followed by an 8th rest) to (Bar 13) another D rinforzando 8th (followed by an 8th rest and then a quarter rest held fermata). After a quarter rest in Bar 12, the bass drum sounds *p* (yet deeply) a staccato 8th note (notated on the bottom space of the staff) to (Bar 13) another staccato 8th (followed by rests). Horns sound in bar 12 Line 1 Db/Eb [written Ab/Bb] staccato 8ths (followed by rests). Fags were already discussed earlier. The bass clarinet plays small octave A staccato 8th (followed by an 8th rest) down to D staccato 8th (followed by an 8th rest) to (end Bar 13) D 8th (followed by rests). Clarinets play small octave G/middle C# staccato 8ths (followed by rests).

End of cue.

****

"Why Can't The English" End of Reel 1, start of Reel 2. Visual vocal, about 3:30.[Note: I did not work on this long song/orchestral piece. Perhaps the full score was not available, if my memory serves me, or it was in another box that I missed. I did very briefly look at the Conductor score and Parts for the first few bars]

In the grace bar, flutes play Line 2 (Line 2 for oboe and clarinet I) C 8th legato to (Bar 1) B staccato 8th note (followed by rests for the flutes and oboe). After an 8th rest for the clarinets, they play small octave Bb/Line 1 E staccato 8ths (followed by an 8th rest) to (Bar 2) A/D# staccato 8ths (followed by an 8th and quarter rest). After a quarter rest in Bar 1, the bass clarinet plays middle C staccato 8th (8th rest following) to (Bar 2) small octave B [written middle C#] staccato 8th. After a quarter rest, horns play small octave C/Bb/E 8ths (followed by an 8th rest) to (Bar 2) C#/A/Line 1 D# 8ths. After a quarter rest, VC play small octave C 8th (followed by an 8th rest) to (Bar 2) Great octave B 8th (followed by rests). In Bar 2, CB play (I believe plucks *pizz*) small octave B down to F# 8ths (crossbeam connected) to Great octave B 8th (followed by an 8th rest).

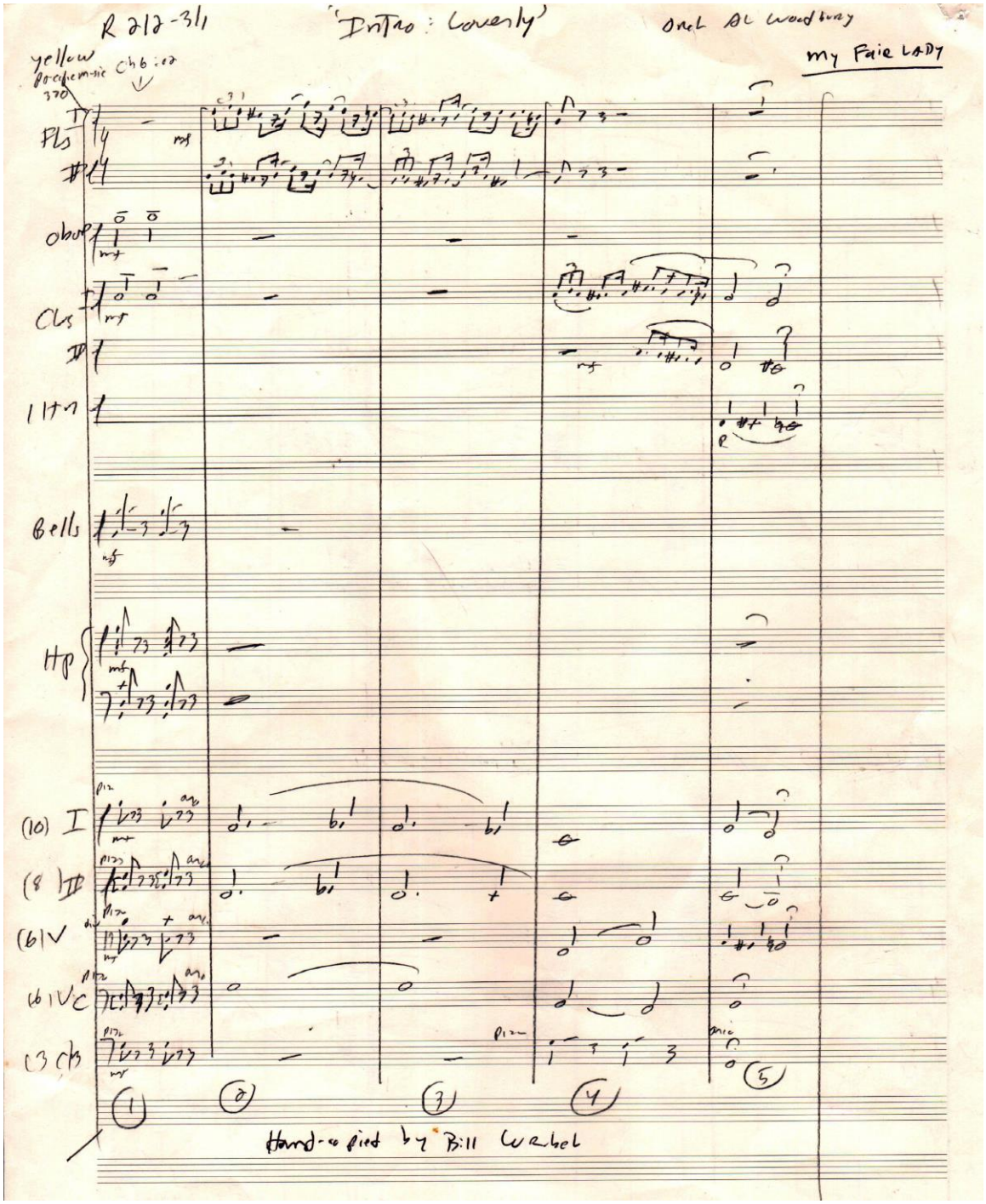
Etc.

****

"Intro: Loverly" 4/4 time, 5 bars. R2/2-3/1. Orchestrated by Al Woodbury, using yellow Pacific Music Papers 370. Instrumentation: 2 flutes, oboe, 2 clarinets, horn, bells, harp, 10 violins I, 8 violins II, 6 violas, 6 cell, 3 contra-basses. Dvd location: Chapter 6 starting at :02. Scene: Eliza bends down next to her basket where Higgins threw a good deal of change into before he and Pickering go to 27A Wimpole Street (where Higgins abides).

In Bar 1, the oboe plays *mf* Line 2 G-G tenuto half notes (then silent for the rest of the cue). Clarinet I plays Line 1 G-G [written A-A] tenuto half notes (then silent for two bars). The orchestra bells sound *mf* Lines 1 & 2 G quarter notes let vibrate (followed by a quarter rest) to another G dyad (followed by a quarter rest, and then silent al fine. The harp plays *mf* Great octave G/small octave D/middle C and (top staff) F/A/Line 2 C/G 8ths (followed by an 8th and quarter rest) to G/D/B/Line 1 F/B/Line 2 D/G 8ths (followed by an 8th and quarter rest). The harp is then silent for the rest of this brief cue.

Violins I pluck *mf pizz* Line 2 G 8th note (followed by an 8th and quarter rest) to another G 8th (followed by an 8th and quarter rest). Violins II pluck side-bracketed



double-stopped F/Line 2 C 8th notes (followed by an 8th and quarter rest) to F/D 8ths (followed by rests). Divisi violas pluck middle C/G 8ths (followed by rests) to B/Line 1 A 8ths (followed by rests). VC pluck double-stopped Great octave G/small octave D 8ths (rests following) followed by another such pattern. CB pluck small octave G 8ths in that pattern.

In Bar 2, the flutes are highlighted playing the melody. Flute I plays *mf* Line 2 "3" triplet value 8th notes D-E-D (crossbeam connected) to C# 8th (followed by a 16th rest) to

D 16th legato up F 8th (followed by a 16th rest) to E 16ths legato to D 8th (followed by a 16th rest) to C 16th note. In Bar 3, flute I continues on "3" triplet value 8th notes D-E-D to Line 1 A# 8th (followed by a 16th rest) to B 16th legato to Line 2 D 8th (followed by a 16th rest) to C 16th to Line 1 B dotted 8th to A 16th to (Bar 4) G 8th note (followed by rests for the rest of the cue).

Back in Bar 2, flute II plays the melody on B-Line 2 C-B triplet 8ths to A# 8th (followed by a 16th rest) to B 16th legato up to D 8th (followed by a 16th rest) to C 16th legato to B 8th (followed by a 16th rest) to A 16th. In Bar 3, flute II plays G-A-G "3" triplets 8ths to F# 8th (followed by a 16th rest) to G 16th legato up to B 8th (followed by a 16th rest) to A 16th down to F# quarter note legato to (Bar 4) G 8th (followed by rests).

In Bar 4, clarinet I begins to take over that melody line on "3" triplet 8th notes G-A-G [written A-B-A] to F# [written G#] dotted 8th note to G 16th up to B dotted 8th to A 16th to G dotted 8th to F 16th to (Bar 5) E half note to D [written E] half note held fermata. After a half rest in Bar 4, clarinet II joins in playing Line 1 G dotted 8th to F 16th to E dotted 8th to D 16th to (Bar 5) C half note to small octave B [written middle C#] half note held fermata. The horn makes its appearance in end Bar 5 playing *p* small octave G [written Line 1 D] legato to F# [written middle C#] quarter note legato to F half note held fermata.

Back in Bar 2, violins I play Line 1 F dotted half note to Gb quarter note to (Bar 3) F dotted half note to Eb quarter notes to (Bar 4) middle C whole notes (all notes played under the legato umbrella) to end Bar 5) E half note legato to D half note held fermata. Violins II play D dotted half note to Eb quarter note to (Bar 3) D dotted half note to C quarter note to (bar 4) C whole note to (Bar 5) C half note to small octave B half note held fermata. VC play small octave G whole note tied to G whole note next bar. In bar 4, VC play Great octave G half note legato to F half note to (Bar 5) G whole note held fermata. Silent in Bars 2 & 3, viole in Bar 4 play small octave E up to A half notes to (Bar 5) G-F# quarter notes to F half note held fermata. Silent in Bars 2 & 3, CB in Bar 4 pluck *pizz* small octave G quarter note let vibrate (followed by a quarter rest) to F quarter note let vibrate (followed by a quarter rest) down to (Bar 5), now *arco*, G whole note held fermata. So we find in end Bar 5 the tonalities of C maj (C/E/G) to G Dom 7th (G/B/D/F).

End of cue.

****

"Wouldn't It Be Loverly" Reel 3/part 2, cue #40786. Reel 2. Visual vocal, 2:30. The cue is ink-stamped "Arranged & Orchestrated By Al Woodbury." Dvd location: Chapter 6 starting at :40. The title page states on the upper left in a box "Bar Numbers Correspond To Original Piano Score." This is interesting because the first bar on the title page is lightly marked Bar 18.

In Bar 1 (or original Bar 18) in 4/4 time, two flutes and two clarinets begin to play the two-bar melody line just described in the previous cue. Flute I plays *p* Line 3 (Line 2 for clarinet I) "3" triplet value 8th notes C-D-E to B 8th (followed by a 16th rest) to C 16th up to E 8th (followed by a 16th rest) to D 16th to C 8th (followed by a 16th rest) to Bb 16th to (Bar 2, or Bar 19) Line 2 A-Bb-A "3" triplet 8ths to G# 8th (followed by a 16th rest) to A 16th to C 8th (rest) to B 16th to A 8th (rest following) to G 16th to (Bar 3 or Bar 20) F 8th note (followed by rests). Flute II plays Line 2 E quarter note legato to D 8th (followed by

a 16th rest) to E 16th up to G 8th (followed by a 16th rest) to F 16th to E 8th (16th rest following) to D 16th to (Bar 2) C quarter note to Line 1 B 8th (followed by a 16th rest) to C 16th up to E 8th (rest following) to D 16th to C 8th (rest following) to Bb 16th to (Bar 3) Line 1 A 8th (small octave A for clarinet II).

In Bar 1 (or Bar 18), after a half rest, the orchestra bells sound *p* Line 2 E 8th (followed by a 16th rest) to D 16th to C 8th (followed by a 16th rest) to Bb 16th to (Bar 2) A 8th (followed by an 8th and quarter rest) to C 8th (16th rest following) to Bb 16th note to A 8th (rest following) to G 16th to (Bar 3) F 8th. The harp plays *p* small octave G/Line 1 E/G/Line 2 C/E/G/C (C maj) quarter notes (followed by a quarter and half rest). The celeste plays *p* arpeggiando small octave G/Line 1 C/E/G/Line 2 C 8ths (followed by rests). In Bar 2, it continues on small octave and Line 1 "3" triplet value 8th notes A-Bb-A to G# 8th (followed by a 16th rest) to A 16th up to Lines 1 & 2 C quarter note let vibrate (followed by a quarter rest).

Violins I pluck *pizz* side-bracketed ([ ) or double-stopped Line 1 E/Line 2 C quarter notes (followed by rests thru Bar 2), while violins II pluck double-stopped middle C/G quarter notes, and viole on small octave G/Line 1 E, and VC on small octave C/G.

[end session at 10:21 pm. Productive day on this rundown. Five straight days on my route coming up!]

[resume Tuesday, July 6th at 6:26 pm]

In Bar 3 (original Bar 20), the key signature is now F maj/D min (one flat). For the Bb transposing instruments (clarinets/bass clarinets/trumpets), we have one sharp (the flat had canceled the standard two sharps). Horns (normally one sharp) is now clear of accidentals. So in Bar 3 (:50), Eliza sings here "Loverly" song! She sings "All I want is a" notated as Line 1 F to G to A quarter notes down to F dotted 8th note down to middle C 16th to (bar 4 or original Bar 21) "room some-where;" notated as D to F quarter notes to same F half note.

Violins I follow Eliza's line in Bar 3. They play *p arco* Line 1 F to G staccato quarter notes to A tenuto (yet also dotted) quarter note legato down to F dotted 8th down to middle C 16th to (Bar 4) D quarter note legato to F 8th note (followed by an 8th rest) to same F tenuto and dotted quarter note tied to 8th note (followed by an 8th rest). [Note: It is unusual to find in film scores such tenuto and staccato dot symbols. Generally it means the player holds the note firmly (tenuto) yet making a slight space or separation just immediately before the following note] Violins II play C-C staccato quarter notes up to F tenuto/staccato quarter note down to C dotted 8th note down to small octave A 16th note to (Bar 4) Bb quarter note legato up to Line 1 D 8th (followed by an 8th rest) to D tenuto/staccato quarter note legato to C 8th note (followed by an 8th rest). Violas play *p arco* small octave A to Bb staccato quarter notes to middle C tenuto/staccato quarter note legato down to A dotted 8th note down to F 16th to (Bar 4) F quarter note legato up to Bb 8th (followed by an 8th rest) to Bb tenuto/staccato quarter note tied to 8th note (followed by an 8th rest). VC are *arco* playing Great octave B grace note to small octave C whole note to (Bar 4) Bb 8th (followed by an 8th and quarter rest) to (now *pizz*) Great octave G quarter note up to small octave C 8th note (followed by an 8th rest). CB pluck pizzicato small octave F quarter note (followed by a quarter rest) down to C quarter note (followed by a quarter rest) to (Bar 4) Great octave Bb quarter note (followed by a quarter rest) up to small octave G quarter note down to C 8th (followed by an 8th rest).

In Bar 3, after a quarter rest, horns play *p sempre leggiero* (lightly) small octave G/Bb/middle C staccato quarter notes (followed by a quarter rest) to F/A/middle C staccato quarter notes to (bar 4), after a quarter rest, F/Bb/D staccato quarter notes (followed by a quarter rest) to G/Bb/C staccato quarter notes. Bassoon I plays *p* Great octave B acciaccatura to C whole note to (Bar 4) Bb 8th note (followed by an 8th and quarter rest) up to small octave D rinforzando quarter note legato to C 8th (followed by an 8th rest). After a half rest in Bar 4, Fag II plays Great octave G rinforzando quarter note down to C 8th note (followed by an 8th rest). After a half rest in Bar 4, the bass clarinet plays small octave G rinforzando quarter note tied to 8th note (followed by an 8th rest). After a half rest, clarinet II plays small octave F rinforzando quarter note to Eb 8th note (followed by an 8th rest) while clarinet I plays small octave Bb quarter note tied to 8th note. After a half rest, the English horn plays *p* Line 1 D [written A] rinforzando quarter note to C [written G] 8th note (followed by an 8th rest). After a half rest in Bar 4, three flutes play *mp* (more emphasized instruments here) descending 16th notes rinforzando D-C-Bb-A (connected by two crossbeams) to G staccato 8th note (followed by an 8th rest).

In Bar 5 (original Bar 22), Eliza sings "Far a-way from the" notated (just below the harp staves) Line 1 F-G-A quarter notes down to F dotted 8th note down to C 16th to (bar 6) "cold night air" notated as D up to G quarter notes to same G half note. After a quarter rest in Bar 7, she continues on "With one e-" notated as F-F-G quarter notes to (Bar 8) "nor-mous chair, oh" notated as G-A-A-Bb quarter notes. In Bar 9 (original Bar 26), she sings "would-n't it be" notated as Line 2 C half note tied to C 8th note down to Line 1 A 8th up to Bb down to F# 8th notes to (Bar 10) "lov-er-ly?" notated as A-G 8th notes to G dotted half note.

In Bar 10, violins I play Line 1 (Line 2 for flute I) A-G 8th notes to G half note tied to 8th note (followed by an 8th rest). Violins II play double-stopped Small octave Bb/Line 1 D half notes to Db 8th (followed by an 8th rest) to C 8th (followed by an 8th rest). Violas are double-stopped on small octave F/Bb half note to F/Bb 8ths (followed by an 8th rest) to E/Bb 8ths (followed by an 8th rest). VC play small octave C half note down to G 8th (followed by an 8th rest). CB pluck middle C quarter note (followed by a quarter rest) down to Great octave G 8th (followed by an 8th rest) up to small octave C 8th (followed by an 8th rest).

After a half rest in Bar 10, the celeste is arpeggiando on small octave G/Bb/Line 1 Db and (top staff) F/Bb/Line 2 Db (G half-diminished 7th) 8th notes. The bottom staff follows with an 8th rest to arpeggiando G/Bb/C 8ths (followed by an 8th rest), while the top staff plays Line 2 C 8th to arpeggiando E/Bb/C 8ths (followed by an 8th rest). After a half rest in Bar 10, the harp plays descending 32nd notes Line 2 Db-C-Line 1 Bb-A# [??]-G-F-E#[??] Db and then middle C 8th note (followed by an 8th rest). [The enharmonic notes placed here seem odd to me]

After a half rest, the orchestra bells play *p* Line 2 Db-C 8ths (crossbeam connected) to C 8th (followed by an 8th rest). After a half rest, horn III plays *mp* small octave Bb tenuto quarter note to Bb staccato 8th note (followed by an 8th rest) while horns I-II play small octave F/Line 1 Db to E/C 8ths (crossbeam connected) to E/C staccato 8ths (followed by an 8th rest). After a half rest, Fag II plays Great octave G tenuto quarter note legato down to C staccato 8th (followed by an 8th rest). After a half rest, clarinet II plays small octave F-Eb legato 8ths to Eb staccato 8th (followed by an 8th rest) while

clarinet I plays Bb tenuto quarter note to Bb staccato 8th. Flute II plays Line 2 E-D 8th notes to D half note decrescendo and tied to 8th note (followed by an 8th rest).

Skipping to Bar 19 (original Bar 36), Eliza sings "Oh, So" notated as Line 1 G-G half notes to (Bar 20) "lov-er-ly sit-tin' Ab-so-bloom-in'" notated "3" triplet value 8th notes G-A-G to F# dotted 8th to G 16th up to B dotted 8th to A 16th figure to G dotted 8th to F 16th figure. In Bar 20, the clarinet is *col* Eliza's musical phrase (same register) and also flute and celeste (but an octave higher register). Horn I plays small octave B [written Line 1 F#] half note up to D dotted 8th to C 16th to B dotted 8th to A 16th. The violas are col the horn. The harp plays Lines 1 & 2 G quarter notes let vibrate (followed by rests). After a quarter rest in bar 10, violins I play side-bracketed double-stopped small octave G/Line 1 F quarter notes (followed by a quarter rest) to D/F quarter notes, while violins II play double-stopped Bb/F quarter notes twice in those positions. VC/CB pluck pizzicato small octave D quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest).

In Bar 21, Eliza continues on "lute-ly" notated as Line 1 E-E half notes to (Bar 22) "still" notated as the E whole note. In bar 23, she sings "I would" notated as D to E half notes to (Bar24) "nev-er budge 'til" notated as middle C-D-E-A quarter notes.

Etc.

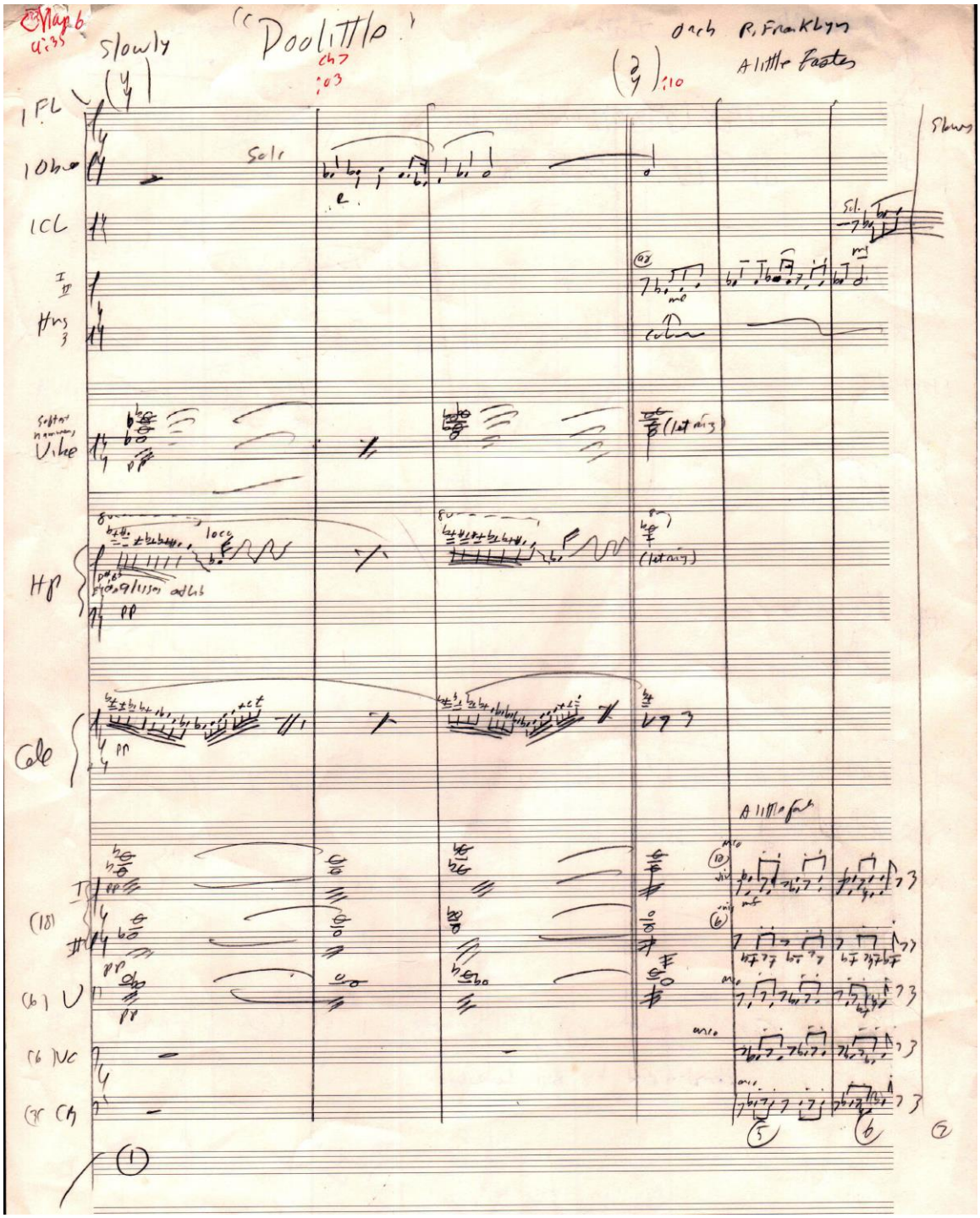
****

"Doolittle" *Slowly* in 4/4 time, 3 pages, 11 bars. R3/3, cue # 40788. Adam Andre Previn. Orchestrated by Al Woodbury. Dvd location: Chapter 6 starting at 4:35 (very end of Chapter 6, in effect the start of Chapter 7). Instrumentation: flute, oboe, clarinet, 3 horns, vibe, harp, celeste, 18 violins, 6 viole, 6 VC, 3 CB. Scene: It is now dawn (but probably just before actual daybreak).

In Bar 1, the vibe is trem (notated like the bowed trem of the strings) *pp* on Line 2 Eb/Ab/Line 3 C/Eb (Ab maj) whole notes tied to whole notes next bar, and then (in Bar 3) F/Ab/Line 3 Db/Eb (Db maj/9th or Db/F/Ab/Eb) whole notes tied to (Bar 4 in 2/4 time) half notes (let ring).

Violins play *pp* bowed trem whole notes Line 2 Ab/Line 3 Eb tied to next bar, and then (in Bar 3) Ab/Eb whole notes again and tied to half notes in Bar 4 (in 2/4 time). Violins II play Line 2 Eb/Line 3 C whole notes bowed trem tied to next bar, and then F/Line 3 Db whole notes tremolo in Bar 3 tied to half notes next bar. Violas are bowed trem on Line 1 Ab/Line 2 C whole notes tied to next bar, and then (in Bar 3) Ab/Db whole notes tied to half notes next bar. The harp is *glisses ad lib* playing *pp* descending 32nd notes Line 4 Eb-D#-C-Bb-Ab-G#-F down to Line 1 Ab gliss line back up (and so forth) continued in Bar 2. In bar 3, the harp is gliss again settling in Bar 4 on Line 4 Eb half note let ring. The celeste plays *pp* descending 32nd notes Line 3 Eb-C-Line 2 Bb-Ab-F-Eb-C-Line 1 Bb (connected by three crossbeams) to ascending Ab-Bb-Line 2 C-Eb-F-Ab-Bb-Line 3 C 32nd notes (connected by three crossbeams). Repeat in the same bar and repeat this bar in Bar 2 and also Bar 3, settling in Bar 4 (in 2/4 time) on Line 3 Eb 8th note (followed by an 8th and quarter rest).

In Bar 2 (Chapter 7 at "03), the *solo* oboe plays *p* the "Loverly" motif very brief on Line 1 Ab-Bb-Line 3 C quarter notes down to Ab dotted 8th note down to Eb 16th note to (Bar 4) F to Ab quarter notes to Ab half notes tied to half note in Bar 4 (in 2/4 time).



In Bar 4 (:10), the Little Bit of Luck" motif or Alfred P. Doolittle theme is briefly played by the horns.

[end session 10:09 pm. Been distracted watching a PBS "American Experience" show on Ulysses S. Grant]

[resume Thursday, July 8 at 5:21 pm]

The horns play *mp* small octave Ab-Bb-C 8th notes [written Line 1 Eb-F-C] to (Bar 5) Db-Db [written Ab-Ab] tenuto quarter notes to Eb 8th to Db 16th (followed by a

16th rest) down to Bb-C staccato 8th notes to (Bar 6) Db tenuto quarter note to Db dotted half note. After a half and 8th rest in Bar 6, the *solo* clarinet takes over the melody line with Line 1 Ab-Line 2 Db-Eb legato 8th notes to (Bar 7) F-F tenuto quarter notes to Gb-F-Db-Eb 8th notes to (Bar 8) F whole note. After an 8th rest in Bar 8, the *solo* cello takes the spotlight temporarily playing Great octave F up to small octave D up to Bb 8th notes (crossbeam connected) up to Line 1 E dotted 8th note up to G 16th to "3" triplet value descending tenuto 8th notes F-D-Bb to Bar 9) small octave F whole note (now played *tutti*). CB also now play *mf* that F whole note. After an 8th rest in Bar 9, the clarinet returns to play Line 1 F-A-Line 2 C 8th notes (crossbeam connected) up to G dotted 8th to F 16th to Eb tenuto 8th note to C tenuto 8th note to (Bar 10 at :32) Bb half note decrescendo and tied to 8th note (followed by an 8th and quarter rest). After a half rest in Bar 9, horn I plays ascending 8th notes Line 1 F-G-G#-A [written Line 2 C-D-D#-} to (Bar 10) Bb [written F natural] whole note tied to whole note in end Bar 11 held fermata and decrescendo. In Bar 10 (:32), the flute plays *mf* Line 2 BB-Line 3 C-D quarter notes down to Bb dotted 8th down to F 16th down to (Bar 11) D quarter note legato up to F 8th (followed by an 8th rest) to same F half note decrescendo and held fermata. In Bar 10 (*If Wanted*), the celeste plays Lines 1 & 2 Bb to Lines 2 & 3 C to D quarter notes to Bb dotted 8ths to F 16ths to (Bar 11) Lines 1 & 2 D quarter notes to F 8ths (followed by an 8th rest) to F half notes held fermata.

Back in Bar 5 (*a little faster*), after an 8th rest, twelve violins I play *mf* Line 1 F/Line 2 Db staccato 8ths (followed by an 8th rest) to same F/Db 8ths (followed by an 8th rest) to Gb/Db staccato 8ths (followed by an 8th rest) to same Gb/Db 8ths to (Bar 6), after an 8th rest, F/Db staccato 8ths (8th rest following) to E/Db staccato 8ths to F/Db staccato 8ths (followed by an 8th and quarter rest). In Bar 7 (*Slower*), violins I then play Ab/Line 2 Db half notes legato to Gb/Db tenuto quarter notes down to Db/Gb quarter notes legato to (Bar 8)D/Bb whole notes to (Bar 9, now 6 violins) middle C whole note to (Bar 10) D whole note tied to whole note in end Bar 11 decrescendo and held fermata.

Back in Bar 5, six violins II play (after an 8th rest) small octave Ab staccato 8th (followed by an 8th rest) to another Ab 8th (followed by an 8th rest) to Bb staccato 8th (8th rest following) to same Bb 8th to (Bar 6), after an 8th rest, Ab staccato 8th (followed by an 8th rest) to A staccato 8th to Ab staccato 8th (followed by an 8th and quarter rest). In Bar 7, they continue on Line 1 F half note legato to Db tenuto quarter note down to Bb quarter note tied to (Bar 8) Bb whole notes to (Bar 9, now six violins) A whole note to (Bar 10) Bb whole note tied to next bar held fermata and decrescendo.

Back in Bar 5, after an 8th rest, viole play staccato 8th notes small octave F-F to Gb-Gb in the pattern given above (8th rests) to (Bar 6) F down to Db to F (followed by rests). In Bar 7, viole continue on Line 1 legato 8th notes Eb-Db-C-Cb to Bb quarter note to small octave Ab-Gb 8th notes to (Bar 8) F whole note to (Bar 9) Eb whole note to (Bar 10) F whole note tied to F whole note in end Bar 11 held fermata.

Back in Bar 5, after an 8th rest, VC play Great octave Ab-Ab to Bb-Bb staccato 8ths in the same pattern of rests between the notes to (bar 6), after an 8th rest, Ab 8th (followed by an 8th rest) down to Fb 8th to Ab 8th (followed by an 8th and quarter rest). VC are silent in Bar 7. I already delineated their notes in Bars 8-11. Back in Bar 5, after an 8th rest, CB play small octave Db-Db-Db-Db staccato 8ths in the same pattern to (Bar 6), after an 8th rest, Db (8th rest following) down to Great octave A 8th up to Db 8th. CB are silent in Bars 7-8. In Bar 9, CB return to play *mf* small octave F whole note up to (Bar

10) Bb quarter note tied to 8th note (followed by an 8th and half rest). End Bar 11 shows a whole rest symbol held fermata.

In Bar 8, the harp returns to play arpeggiando whole notes small octave F/Bb/Line 1 D and (top staff) F/Bb/Line 2 F (Bb major tonality) down to (Bar 9) Great octave F/small octave Eb/F/A/middle C whole notes arpeggiando to (Bar 10) Great octave Bb/small octave F/Bb/Line 1 D/Bb whole notes let vibrate (silent in end Bar 11).

End of cue.

****

"Flower Market Awakens" 4/4 time, 5 pages, 18 bars. R3/4, cue # 40789. Orchestrated by A. Courage. Dvd location: Chapter 7 starting at 1:49.

After an 8th rest in Bar 1, the *solo* horn plays *mp quietly* small octave G [written Line 1 D] rinforzando stand alone 8th note up to middle C-D [written G-A] 8th notes (crossbeam connected) up to F-E 8th notes (crossbeam connected) to D quarter note decrescendo and tied to 8th note in Bar 2 (followed by rests). After an 8th rest, the bassoon plays *mp* > small octave G rinforzando dotted quarter note tied to half note and tied to 8th note next bar (followed by rests). The flute and piccolo play the same but as Line 1 G notes.

After an 8th rest in ¾ time (the movement of the actors are now frozen), the chimes play *mp* Line 1 B rinforzando dotted quarter note tied to quarter note. After an 8th rest, the bells (glockenspiel) sound Line 2 B 8th note (followed by two quarter rests). After an 8th rest, the vibe (*motor off, medium sticks)* plays *mf* Line 1 B/Line 2 E/F#/B dotted quarter notes tied to quarter notes let ring. After an 8th rest, the harp and celeste

play *f* small octave B/Line 1 E/F#/B/Line 2 E/F#/B quarter notes (followed by two quarter rests). After an 8th rest in Bar 2, divisi violins I play *pp very quietly* Lines 1 & 2 B 8th notes tied to half notes tied to (Bar 3 in 4/4 time) whole notes and tied to whole notes thru Bar 6. After an 8th rest in Bar 2, divisi violins II play Line 2 E/F# 8th notes tied to half notes and tied to whole notes next four bars. Viole play the same as violins II but

as Line 1 E/F# notes. VC play small octave B 8th tied to half note and tied to whole notes thru Bar 6.

After a half/quarter/8th rest in Bar 3, the oboe plays (1:56) *solo quietly* Line 1 B 8th legato up to (Bar 4) Line 2 E-F#-A-G# 8th notes (crossbeam connected) to F#-E-F#-Line 1 B 8ths to (Bar 5) Line 2 E-F#-A-G# 8th notes to F# half note tied to whole note in Bar 6.

In Bar 6, the harp is arpeggiando *mp* on Lines 1-2-3 C# quarter notes up to G# quarter notes (followed by a quarter rest).

In Bar 7, the chimes sound *mp* [the actors' street movements freeze again for a bar] Line 2 Eb rinforzando whole note let vibrate. The bells sound Lines 2 & 3 Eb quarter notes (followed by rests). The vibe sounds Eb/Ab/Bb/Line 2 Eb whole notes let vibrate. The harp is arpeggiando on Eb/Bb/Line 2 Eb/Ab/Bb/Line 3 Eb quarter notes (followed by a quarter and half rest). Violins I now play Lines 2 & 3 Eb whole notes tied to next three bars, while violins II play Line 2 Ab/Bb, viole play Line 1 Ab/Bb, and VC play Line 1 Eb whole notes.

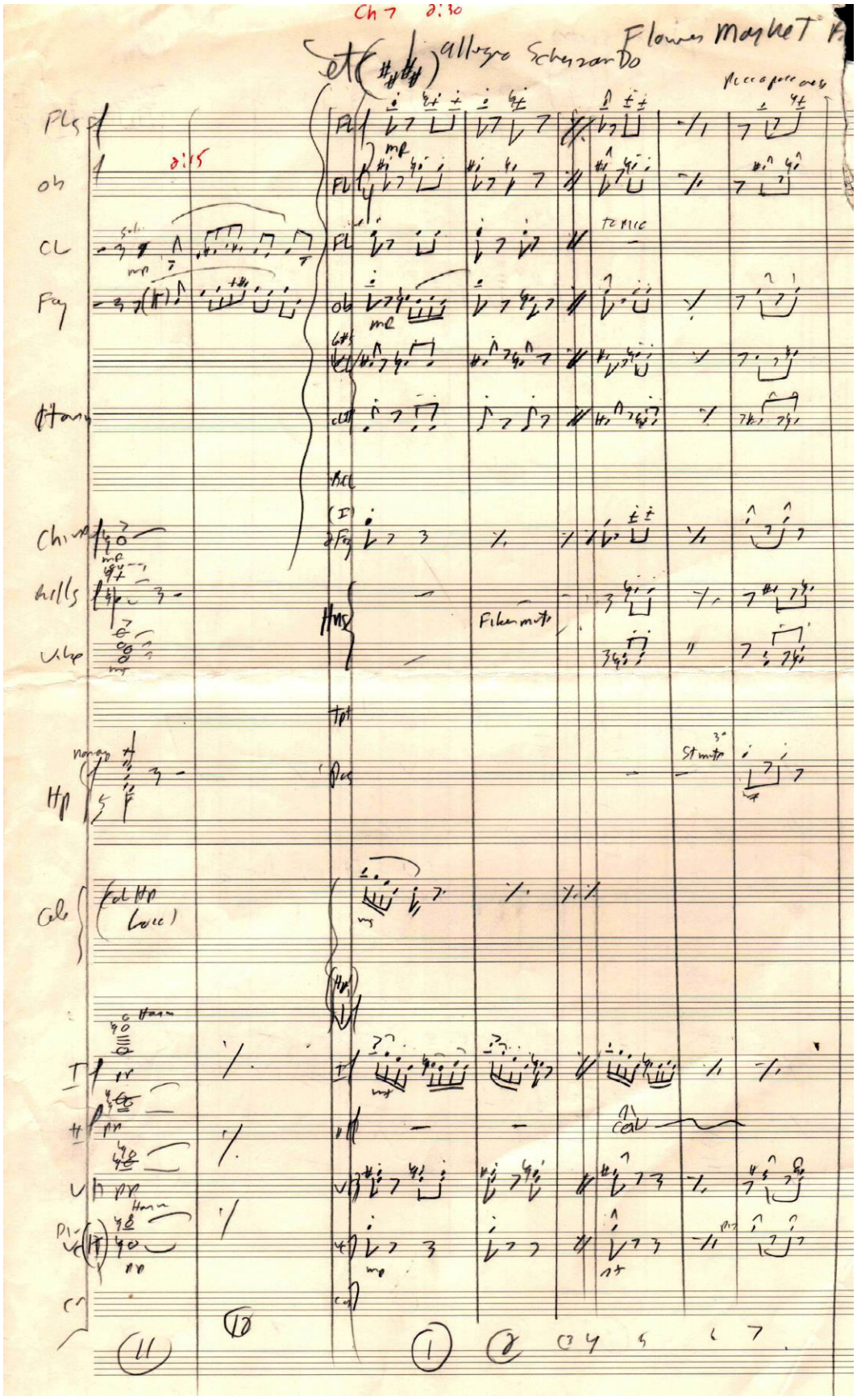
After a half/quarter/8th rest in Bar 7, two flutes now play the melody line *mo soli* on Line 1 Eb 8th up to (Bar 8) Ab-Bb-Line 2 Db-C 8th notes to Bb-Ab-Bb-Eb 8th notes (all notes played under the legato arc) to (Bar 9) Ab-Bb-Db-C 8ths to BB half note tied to whole note next bar. In Bar 10, the harp is arpeggiando on small octave/Line 1/Line 2 Bb quarter notes up to F quarter notes (followed by a quarter rest).

In Bar 11 (freeze-frame again), the chimes sound *mp* on Line 1 A rinforzando whole note. The bells sound Lines 2 & 3 A quarter notes, while the vibe sounds A/Line 2 D/E/A whole notes. The harp plays *non-arp* on A/Line 1 D/E/A/Line 2 D/E/A quarter (actually I believe the notes are a higher octave register but I may've forgot to place the ottava 8va above the notes because the Celeste is *col* harp but *loco* (heard as written). Violins I play Lines 2 & 3 A whole notes tied to next bars, while violins II play Line 3 D/E, viole play Line 2 D/E whole notes. VC now play harmonics small octave and Line 1 A whole notes tied to next bar. After rest marks in bar 11, the clarinet and bassoon play the melody line on small octave A 8th note up to (Bar 12) D-E-G-F# to E-D-E-A 8th notes (etc).

****

"Flower Market Bustle" *Allegro Scherzando* in 2/4 time, 14 pages, 54 bars. R3/A. The cue # appear also to be #40789 for some reason. Key signature of E maj (four sharps). Orchestrated by A. Courage. The figurations here remind the listener of the "Sudden Shower" cue.

Violins I are highlighted playing *mf* Line 2 B rinforzando 16th legato down to G# 16th down to E down to Line 1 B staccato 16ths (all four notes are connected by two crossbeams) to C legato to B-C legato to B 16ths up to (Bar 2) the first four0note figure to C 8th note (followed by an 8th rest). Repeat Bars 1-2 in Bars 3-4. In bar 5, all violins repeat Bar 1 and repeat next several bars. Violas in bar 1 play Line 1 E/G# staccato 8ths (followed by an 8th rest) to E/G to E/G staccato 8th notes to (Bar 2) E/G# (followed by an 8th rest) to E/G staccato 8ths (followed by an 8th rest). Repeat in Bars 3-4. In Bar 5, viola splay (now sforzando instead of staccato) E/G# 8ths (followed by an 8th and quarter rest), repeated next bar. In Bar 1, VC play small octave B staccato 8th note (followed by an 8th


Ch 7 2:30
Flowers Market
allegro Scherzando
Fl
Ob
Cl
Fag
Hrn
Chimes
Bells
Vlp
Hp
Cello
Vln I
Vln II
Vla
Cb

and quarter rest) repeated thru Bar 6. The celeste in Bar 1 plays descending Line 2 B-G#-E-Line 1 B 16ths (connected by two crossbeams) to Line 2 C stand alone 16th (followed by a dotted 8th rest). Repeat next several bars. The Fags sound small octave B staccato 8th (followed by rests) and repeated next three bars to (Bar 5) B 8th (8th rest following) up to Line 1 E-E staccato 8ths (repeated next bar). After a quarter rest in Bar 5, horns in fiber mutes finally appear to sound Line 1 C/E/G staccato 8ths twice (repeated next bar).

In Bar 1, flutes play *mp* Line 2 E/G#/B staccato 8ths (followed by an 8th rest) to E/G/Line 3 C staccato 8ths played twice to (Bar 2) E/G#/B (followed by an 8th rest) to E/G/C 8ths (followed by an 8th rest). The oboe play Line 2 B staccato 8th (followed by an 8th rest) down to C-B-C-B 16ths to (Bar 2) Line 2 B 8th (followed by an 8th rest) down to C 8th (8th rest following). Repeat next two bars. Clarinets play Line 1 E/G# staccato 8ths (see viole line).

[That is as far as I hand-copied for this cue]

[end session 9:07 pm. Bit tired tonight!]

[resume at Monday, July 12th at 5:46 pm]

****

"Flowers" Reel 4/A, cue # 40790. Cut time in the key signature of D maj/B min (two sharps). 5 pages, 18 bars. Orchestrated by R. Franklyn. Dvd location: Chapter 7 starting at 3:32.

In the grace bar, the harp plays a rapidly ascending gliss starting on Great octave A-B-small octave Cb-D-E-F#-Gb up to (Bar 1) Line 4 D quarter note let vibrate (followed by a quarter and half rest). All violins play the melody line *mf dolce* on Line 3 [written Line 2 with the *8va* ottava above the notes] D to E half notes to (Bar 2) F# half note down to D dotted quarter note down to Line 2 A 8th to (Bar 3) B up to Line 3 D half notes to (Bar 4) same D whole note. Bars 5-6 repeat Bars 1-2.

[Ex-Enron CEO Ken Lay on Larry King now on CNN…]

Back in Bar 1, flute I plays *p* "3" triplet value 8th notes Line 2 B-A-A to A quarter note to B-A-A triplets again to A quarter note (repeat thru Bar 6). Flute II plays Line 2 E-F#-F# "3" triplet 8ths to F# quarter notes in the same pattern for two bars to (Bar 3) D-E-E triplets to E quarter note in the same pattern for two bars to (Bars 5-6) E-F#-F# triplet to F# quarter note pattern thru Bar 6. The oboe plays *p* on Line 2 D whole note tied to whole note in Bar 2 (repeat in Bars 3-4 and Bars 5-6). The clarinets play the reverse pattern as compared to the flutes. Clarinet I plays Line 1 A [written B] quarter note to B-A-A [written C#-B-B] "3" triplet quarter notes back to A quarter note to B-A-A triplet 8ths (repeated thru Bar 6). Clarinet II plays F# [written G#] quarter note to E-F#-F# [written F#-G#-G#] triplet 8ths in the pattern given for two bars, and then (in Bar 3) E [written F#] quarter note to D-E-E triplet 8ths pattern thru Bar 4 to (Bars 5-6) a repeat of Bars 1-2. Bassoon I plays *p* small octave B 8th note to A 8th note to B quarter note tied to B 8th note to A 8th to B quarter note tied to (Bar 2) B 8th to A 8th to B quarter note tied to 8th to A 8th to B quarter note tied to (repeat Bar 2, and repeat thru Bar 6). Bassoon II plays small octave F# dotted quarter note to E 8th note to F# quarter note to E 8th legato to (Bar 2) F# dotted quarter note to E 8th legato to F# dotted quarter note to D 8th legato to (Bar 3) E dotted quarter note to D 8th to E dotted quarter note to D 8th to (Bar 4) E dotted

quarter note to D 8th to E dotted quarter note to E 8th to (Bar 5) a repeat of Bar 1 to (Bar 60 F# dotted quarter note to E 8th to F# dotted quarter note to F# 8th note.

Horns play *p* B/E/A [written Line 1 F#/B/Line 2 A] whole notes tied to whole notes in Bar 2. Repeat in Bars 3-4 and Bars 5-6. Trombones play *p* Great octave D/A/small octave F# whole notes tied to whole notes next bar. In Bar 3, the Pos play G/small octave D/B whole notes tied to next bar. In Bars5-6, they repeat Bars 1-2.

The vibraphone plays *p soft hammers* Line 1 E/A/Line 2 D whole notes trem roll (notated like the bowed trem of the strings) tied to whole notes next bar. In Bars 3-4, the vibe is trem on A/B/Line 2 E whole notes. Bars 5-6 repeat Bars 1-2. In Bar 2, the harp plays ascending "3" triplet 8th notes Great octave D-A-small octave F# to B-Line 1 E-A up to Line 2 D half notes. In Bar 4, the harp returns to play triplet 8th notes Great octave G-small octave D-B up to top staff) Line 1 D-E-A up to Line 2 D half note. Bar 6 repeats Bar 2. In Bar 1, the Celeste plays *p* descending to ascending "3" triplet 8th notes Line 1 A-F#-E down to ascending small octave B-Line 1 E-F# (repeat the two figures in the same bars, and repeat in Bar 2). In Bar 3, the celeste plays A-E-D to ascending B-D-E triplet 8ths repeated same bar and in Bar 4. Bars 5-6 repeat Bars 1-2.

In Bar 1, the violas play *mf* four "3" triplet 8th note figures Line 1 A-A-A down to E-E-E to F#-F#-F# up to B-B-B (repeated next bar). In Bar 3, the violas play A-A-A down to D-D-D to E-E-E up to B-B-B (repeated in Bar 4). Bar 5 repeats Bar 1 to (Bar 6) A-A-A down to E-E-E to F#-F#-F# up to Line 2 D-D-D. In Bar 1, celli play *mf* small octave triplet 8th notes F#-F#-F# up to B-B-B to A-A-A down to E-E-E to (Bar 2_ F#-F#-F# up to B-B-B to A-A-A down to D-D-D to (Bar 3) E-E-E up to B-B-B to A-A-A to D-D-D to (Bar 4) E-E-E to B-B-B to A-A-A to E-E-E to (Bar 5) a repeat of Bar 1 to (Bar 6) F#-F#-F# to B-B-B to A-A-A to F#-F#-F#. CB play *p* on small octave D whole note tied to whole note in Bar 2 down to (Bar 3) Great octave G whole note tied to next bar to (Bars 5-6) small octave D tied whole notes again.

In Bar 7, the violins continue the second melody phrase on Line 2 B up to Line 3 E half notes to (Bar 8) same E whole note. Horns play D/F#/B [written A/Line 2 C#/F#] whole notes legato to C#/F#/B tenuto whole notes. Pos play Great octave E/B/small octave G# whole notes to (Bar 8) A/small octave G/B tenuto whole notes. The vibe plays trem whole notes F#/B/Line 2 E whole notes to (Bar 8) F#/B/E whole notes. Combined in Bar 7 we hear the E Dom 9th tonality (E/G#/B/D/F#). Combined in Bar 8, we hear the A Dom 13th tonality (A/C#/E/G/B/F#). In Bar 7, violas play "3" triplet 8th notes Line 1 B-B-B down to E-E-E to F#-F#-F# to Line 2 D-D-D to (Bar 8) B-B-B down to E-E-E to F#-F#-F# to B-B-B. VC play small octave G#-G#-G# triplet 8ths up to Line 1 D-D-D down to B-B-B down to E-E-E to (Bar 8) G-G-G up to middle C#-C#-C# to B-B-B to E-E-E. CB play small octave E whole note legato down to (Bar 8) Great octave A whole note (root note for the A Dominant 13th). Flute I plays Line 3 D down to Line 2 B-B triplet 8ths to B quarter note (repeated same bar) to (Bar 8) C-B-B 8ths to B quarter note figures. Flute II plays Line 2 F#-G#-G# 8ths to G# quarter note patterns to (Bar 8) E-F#-F# 8ths to E quarter note patterns. Clarinet I plays Line 1 B quarter note up to D-B-B triplet 8th patterns to (Bar 8) B quarter note to C#-B-B triplet 8ths. Clarinet II plays Line 1 G# quarter note to F#-G#-G# 8ths to (Bar 8) F# quarter note to E-F#-F# 8ths. Fag II plays G# dotted quarter note to F# 8th to G# dotted quarter note to E 8th to (Bar 8) G dotted quarter note to E 8th to G dotted quarter note to E 8th. Fag I plays B 8th note tied from the previous bar up to Line 1 D 8th down to B quarter note tied to 8th note up to D 8th

to B quarter note tied to (Bar 8) B 8th to C# 8th to B quarter note tied to 8th to C# 8th to B quarter note.

After a half rest in Bar 9, the violins play Line 3 D half note to (Bar 10) same D half note legato to E half note to (Bar 11) E half note legato to F# half note to (Bar 12) F# legato to G half notes to (Bar 13) A whole note down to (Bar 14) D whole note up to (Bar 15) G whole note tied to half note next bar, and then to G# half note to (Bar 17) E to D quarter notes to D half note tied to (end Bar 18) D whole note held fermata.

Etc.

****

"Decision" R 4/1, cue # 40791. 4/4 time, 4 pages, 15 bars. Orchestrated by Al Woodbury. Dvd location: Chapter 8 starting at :10.

In Bar 1, ten violins are bowed trem *p* on Line 3 C/G whole notes (repeated next bar) to (Bar 3) *unis* G whole note trem to (Bar 4 in 2/4 time) G rinforzando half note trem tied to (Bar 5 in 4/4 time) G whole note trem tied thru Bar 8. Eight violins II are bowed trem on Line 2 G/Line 3 C whole notes (repeated in Bar 2) to (Bar 3) F/Line 3 D whole notes to (Bar 4 in 2/4 time) F/C half notes tied to whole notes thru Bar 8. Six violas are bowed trem on Line 2 C/D whole notes (repeated next bar) to (Bar 3) B/Line 2 D whole notes to (Bar 4 in 2/4 time) Bb/C rinforzando half notes tied to whole notes thru Bar 8. VC are silent until Bar 6.

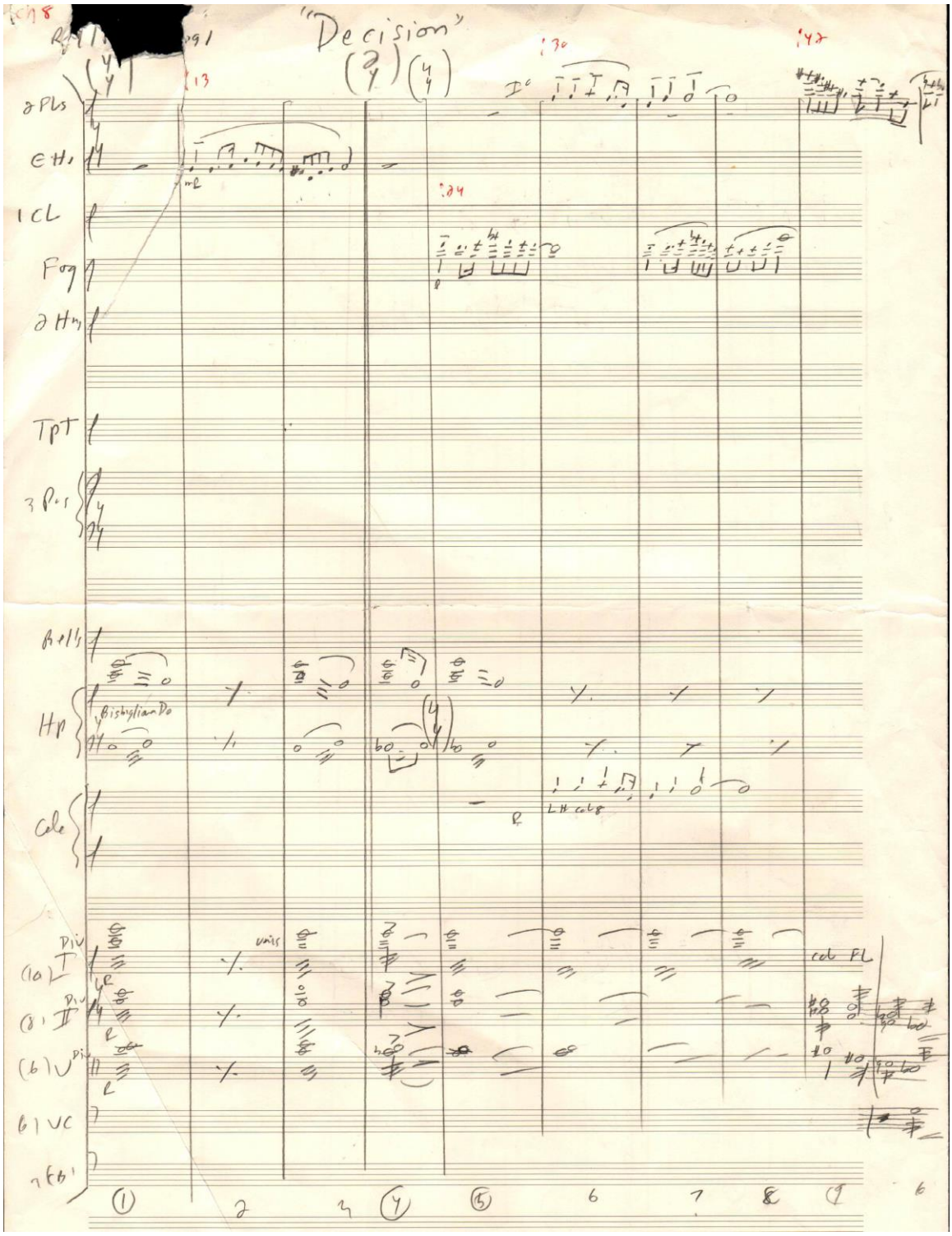
The harp is *bisbigliando*. The top staff plays Line 3 C/G whole notes down to Line 2 G whole notes (notated like the fingered trem of the strings), repeated next bar, to (Bar 3) C/G whole notes down to F whole note to (Bar 4 in 2/4 time) C/G half notes to F half note to (Bar 5 in 4/4 time) C/G whole notes down to F whole note (repeated thru Bar 8). The bottom staff plays small octave E to F whole notes (repeated next bar) to (Bar 3) D-D whole notes to (Bar 4) Db to E half notes to (Bar 5) Db/E whole notes repeated thru Bar 8.

In Bar 2 (:13) the English horn plays *mp* the melody line of middle C [written G above] tenuto quarter note to C dotted 8th to D 16th up to descending 8th notes F-E-D-C to (Bar 3) small octave B-G-B-middle C 8th notes to D half note (all notes are played under the legato umbrella/arc-curve line).

In Bar 5 (:24), the solo bassoon now plays the melody line *p* Line 1 F tenuto quarter note to same F dotted 8th to G 16th up to Bb-A-G 8th notes to F 8th tied to F whole note next bar.

In Bar 6 (:30), the first flute plays Line 2 F-G-A tenuto quarter notes to F dotted 8th down to C 16th to (Bar 7) D up to F tenuto quarter notes to F half note tied to whole note next bar. The celeste is *col* the flutes Lines 1 & 2 registers. In Bar 7, The bassoon returns to play the notes and pattern given in Bar 5 to (Bar 8) E-C 8ths to E-F 8ths to G half note.

In Bar 9 (:42), the flutes and violins I play the melody line Line 3 G#-F#-C#-Line 2 G# 8th notes up to Line 3 E 8th legato to D quarter note down to Line 2 A-D 16ths up to (Bar 6) C 8th to Bb quarter note (etc). In Bar 9, violins II are bowed trem on Line 2 C#/F# half notes down to A/D half notes down to (Bar 6) Line 2 F/Bb half notes to unison Eb half note crescendo. Violas are bowed trem on Line 1 A# down to F# half notes down to



(Bar 9) D to small octave Bb half notes. After a half rest in Bar 10, celli are bowed trem on small octave G half note crescendo.

Etc [Note: This is as far as I got with this particular cue]

[end session at 9:35 pm]

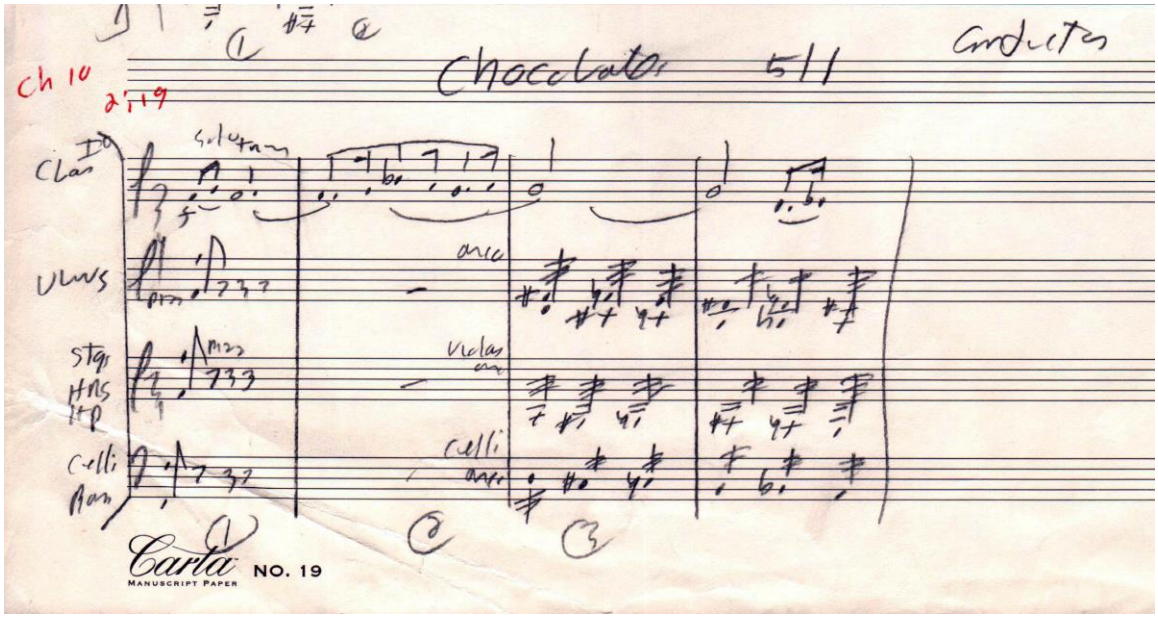
[resume Tuesday, July 12th at 5:55 pm]

"Chocolates" Reel 5/1, cue # 40792, 13 bars. Dvd location: Chapter 10 starting at 2:19. [Note: I worked very briefly on the Conductor score since I do not believe the full score was available for research]

In ¾ time, clarinet I plays forte Line 1 D-G grace notes to F dotted half note trill. Violins are pizzicato on Lines 1 & 2 F 8th notes (followed by an 8th and two quarter rest marks). The horns and harp play similarly. Celli and basses play Great octave and small octave F 8ths (followed by rests).

In Bar 2, the clarinet now plays F dotted 8th to G 16th up to Bb dotted 8th to A 16th to G dotted 8th to A 16th to (Bar 3) G dotted half note tied to half note next bar to D dotted 8th to Eb 16th. In Bar 3, violins return (now *arco*) to play descending quarter note bowed tremolos on Line 1 D/F# quarter notes to middle C#/F to C/E to (Bar 4) B/D# to Bb/D to A/middle C#. Violas play small octave A to G# to G quarter note bowed tremolos to (Bar 4) F# to F to E quarter notes. Celli play small octave D to C# to C quarter note bowed tremolos to (Bar 4) Great octave B to Bb to A quarter notes.

Etc [That's as far as I got with this cue]



****

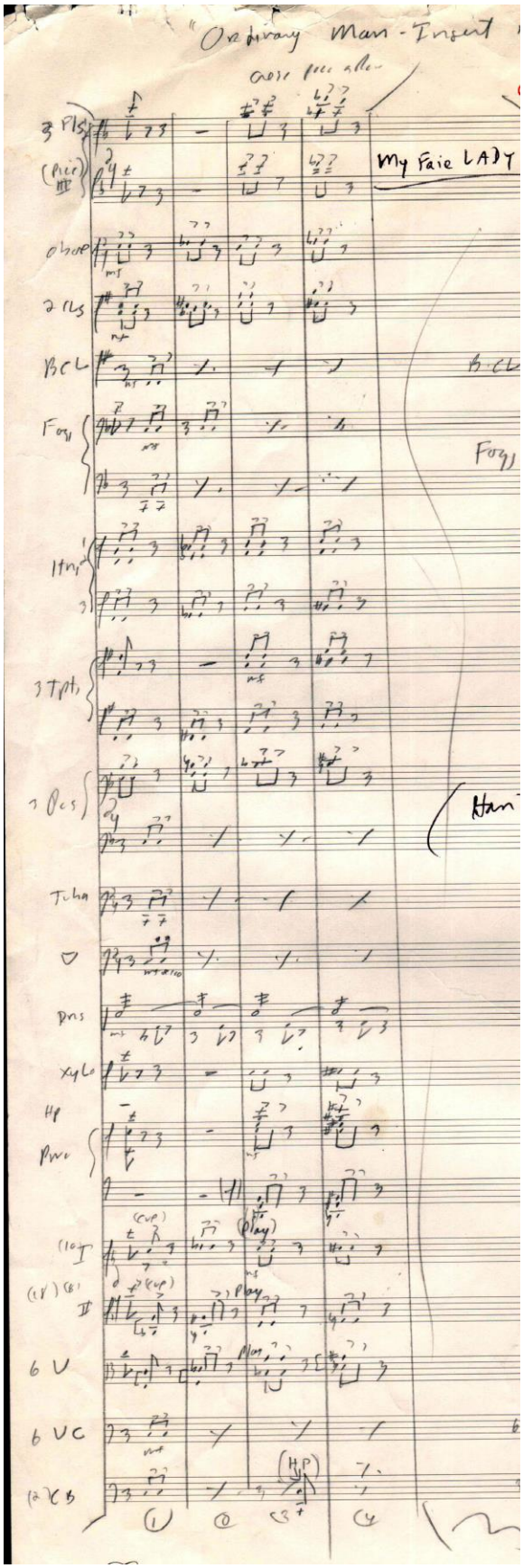
"Bath" R5/2-6/A. Cue # 40793, 7 pages, 27 bars. Key signature of D maj/B min (two sharps). Orchestrated by Al Woodbury. Dvd location: start of Chapter 11.

In Bar 1, the English horn plays *mp* E legato to D [written B to A] half notes, repeated thru Bar 4 to (Bar 5) F# to E half notes (repeated next bar). Ten violins I and eight violins II play *mp* on Line 1 F#/A whole notes legato E/A whole notes (repeated in Bars 3-4) to (Bar 5) G/B whole notes tied to whole notes next bar. Violas play B/Line 1 F whole notes to (Bar 2) A/F whole notes (repeated next two bars) to (Bar 5) B/G whole notes tied to next bar. After an 8th rest in Bar 1, VC pluck *pizz* ascending 8th notes Great octave D-A-small octave F# (crossbeam-connected notes). After another 8th rest, VC play descending 8th notes same F#-A-D. Repeat thru Bar 4. In Bar 5, after an 8th rest, VC pluck ascending 8th notes D-B-small octave G (followed by an 8th rest) to descending same notes. Repeat next bar. In Bar 5, the bells sound Line 1 B up to Line 2 D half notes to (Bar 6) D half note (followed by a half rest).

In Bar 3, clarinet I plays *mp* Line 2 D to E [written E-F#] half notes to (Bar 4) F# [written G#] half note down to D down to Line 1 A [written E-B] quarter notes to (Bar 5) B [written Line 2 C#] up to D half notes to (Bar 6) D whole note. In Bar 3, flute I plays the same melody line on the Line 3 register (octave higher).

Etc. [Note: This is as far as I got with this cue since my time was limited]

5½-6A
Bath
My Fair Lady
(##)
2 Fls
Cl.
(4#)
2. Cls
Hns
(4#)
2 Tpts
st mut.
Susp Cym
S.D
Bells
(etc)
Hp
[Hand-copied by Bill Weibel]
DIV
I
II
V
Vc
Cb
mp
div
Pizz
1
2
3
4
5
6


Ordinary Man - Insert
3 Fls
(Picc)
My Fair LADY
Oboe
2 Cls
BCL
Fgs
Hns
3 Tpts
3 Tbns
Tuba
Timp
Perc
Xylo
Hp
Pno
(cup)
(play)
I
II
6 Vn
6 Vc
(2) Cb
Man
(HP)

"Ordinary Man-Insert" 2/4 time. Reel 6/1. 5 pages, 19 bars. Key signature of F maj/D min (one flat). Orchestrated by A. Franklyn. Dvd location: unknown. [Note: I do not believe this insert was actually inserted! I cannot seem to find it anywhere in the Chapter 12 song, but at times the music itself is rather had to discern, especially when Higgins puts on the screeching audio devices (where I assume this insert is placed)]

In Bar 1, two flutes play *mf* Line 3 C 8th note (followed by an 8th and quarter rest, and silent in Bar 2). In Bar 3, they play Line 2 G/Line 3 C rinforzando 8th notes twice (followed by a quarter rest) to (Bar 4) Ab/Db rinforzando 8th notes played twice (followed by a quarter rest). The piccolo plays as Flute I (upper flute). The oboe plays Line 2 C-C rinforzando 8ths (followed by a quarter rest) to (Bar 2) Db-Db rinforzando 8ths (followed by a quarter rest) to (Bar 3) C-C 8ths (followed by a quarter rest) to (Bar 4) Db-Db 8ths. The clarinets play Line 1 G/Bb 8ths played twice (followed by a quarter rest) to (Bar 2) Ab/B 8ths in that manner to (Bar 3) Bb/E 8ths to (Bar 4) B/F 8ths. After a quarter rest in Bar 1, the bass clarinet plays middle C-C rinforzando 8ths (repeated next three bars). Fag II plays the same but Great octave C-C 8ths. Fag I plays middle C 8th (followed by an 8th rest) down to small octave C-C rinforzando 8ths to (Bar 2), after a quarter rest, C-C 8ths (repeated next bars). Horns II-III play small octave G-G [written Line 1 D-D] rinforzando 8ths while horn I plays middle C-C [written G-G] 8ths (followed by a quarter rest) to (Bar 2) Ab/Db 8ths in that manner (etc).

****

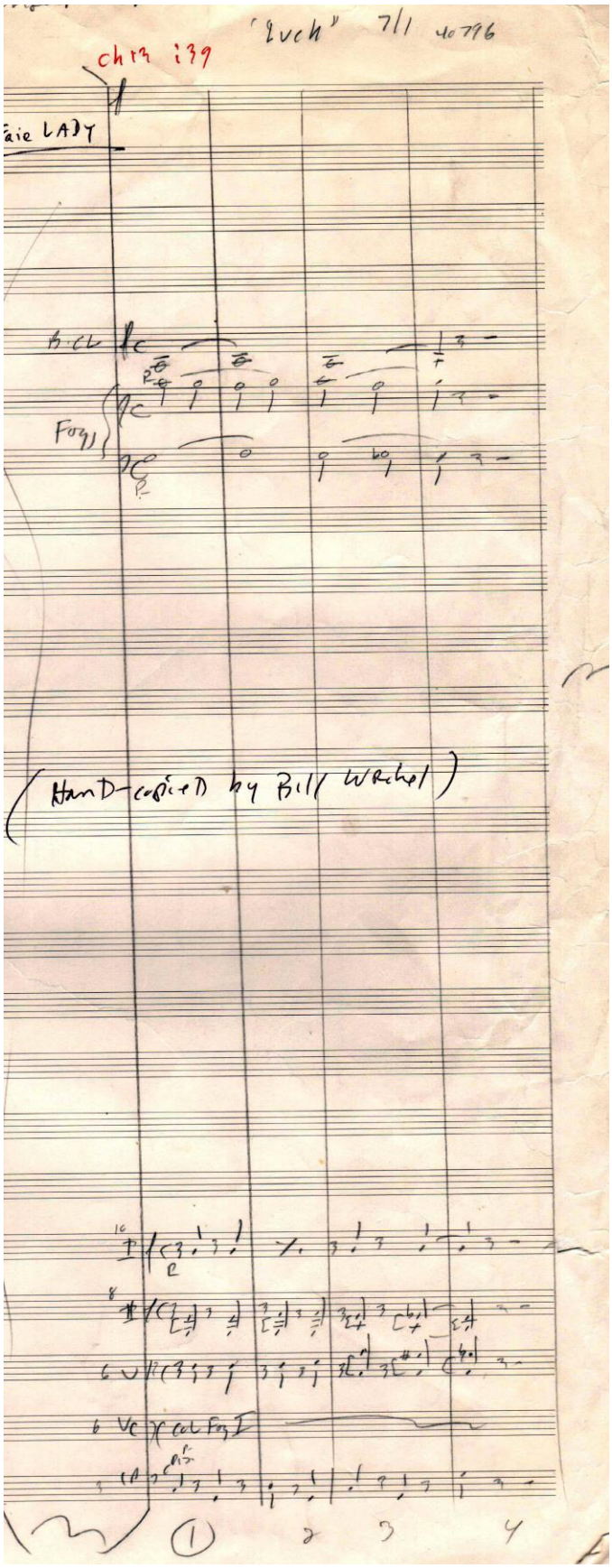
"I'm An Ordinary Man" Reel 6, visual vocal, 4:10 duration. [Note: I did not work on this visual vocal cue. Either I missed it, or it wasn't available, or I simply did not have time for it!]

****

"Luck" C time, 1 page, 4 bars. R7/1, cue # 40796. Orchestrated by R. Franklyn. Dvd location: Chapter 13 starting at :39.

In Bar 1, the bass clarinet plays *p* on small octave G [written A] whole note tied to next bar, and then G whole note in Bar 3 tied to quarter note in end Bar 4 (followed by a quarter and half rest). Bassoon I plays *p* on middle (Line 1) C to small octave B half notes to (Bar 2) A to B half notes to (Bar 3) A down to A half notes to (Bar 4) B quarter note (followed by rests). Bassoon II plays small octave E whole note to (Bar 2) F whole note to (Bar 3) E to Eb half note to (Bar 4) D quarter note (followed by rests).

In Bar 1, after a quarter rest, ten violins I play *p* Line 1 G quarter note (followed by a quarter rest) to another G quarter note (repeated next bar) to (Bar 3), after a quarter rest, G quarter note (followed by a quarter rest) to G quarter note tied to G quarter note in Bar 4 (followed by a quarter and half rest). After a quarter rest in Bar 1, eight violins II play double-stopped side-bracketed small octave G/Line 1 E quarter notes (followed by a quarter rest) to the same G/E quarter notes to (Bar 2), after a quarter rest, G/F quarter notes (followed by a quarter rest) to G/F quarter notes to (Bar 3), after a quarter rest, middle C/Eb quarter notes (followed by a quarter rest) to C/Eb quarter notes to (Bar 4) B/D quarter notes (followed by rests). After a quarter rest in Bar 1, six violas play middle


"Luch" 7/1 40796
chrg i39
Fair LADY
Bcl
Fag
(Hand-copied by Bill Wrobel)
Vc
col Fag I
1
2
3
4

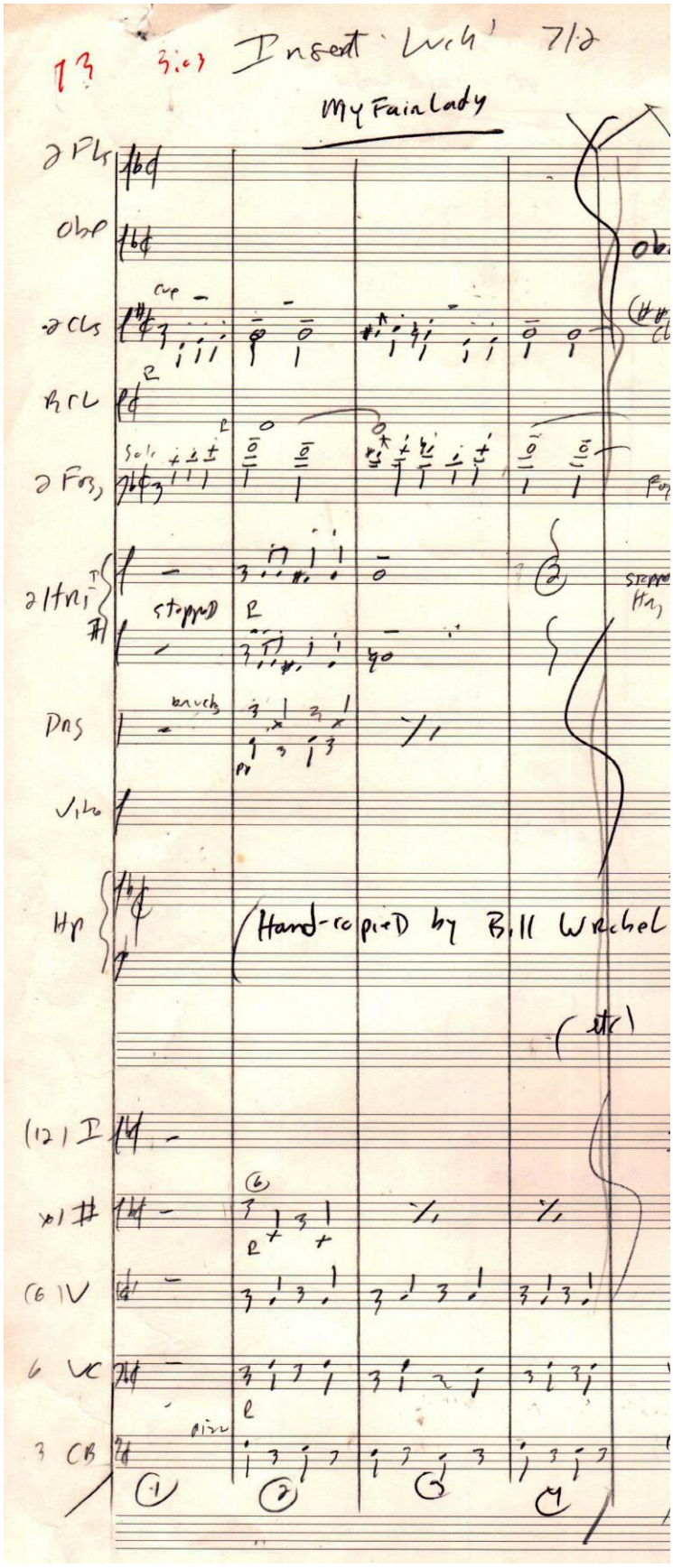
C quarter note (followed by a quarter rest) to another C quarter note to (Bar 2), after a quarter rest, C quarter note (quarter rest following) to D quarter note to (Bar 3), after a quarter rest, double-stopped small octave and Line 1 G quarter notes (followed by a quarter rest) to G/F# quarter notes to (Bar 4) G/F quarter notes (followed by rests). Six VC are *col* bassoon I. Three CB pluck *pizz* small octave C quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest) up to (Bar 2) small octave D quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest) up to (Bar 3) C quarter note (followed by a quarter rest) down to G quarter note (followed by a quarter rest) up to (Bar 4) small octave G quarter note (followed by rests).

End of cue.

****

"With A Little Bit of Luck" Reel 7. Visual vocal. 3:35. [Note: I did not work of this part of the song sung by Eliza's father (played by Stanley Holloway).

****


My Fair Lady
Insert Lucky 7/2
2 Fls
Obs
2 Cls
Bsn
2 Frns
2 Hns
stopped
Bass
Vlns
Hp
Hand-copied by Bill Wrichel
(str)
(12) I
(6) V
6 Vc
3 CB

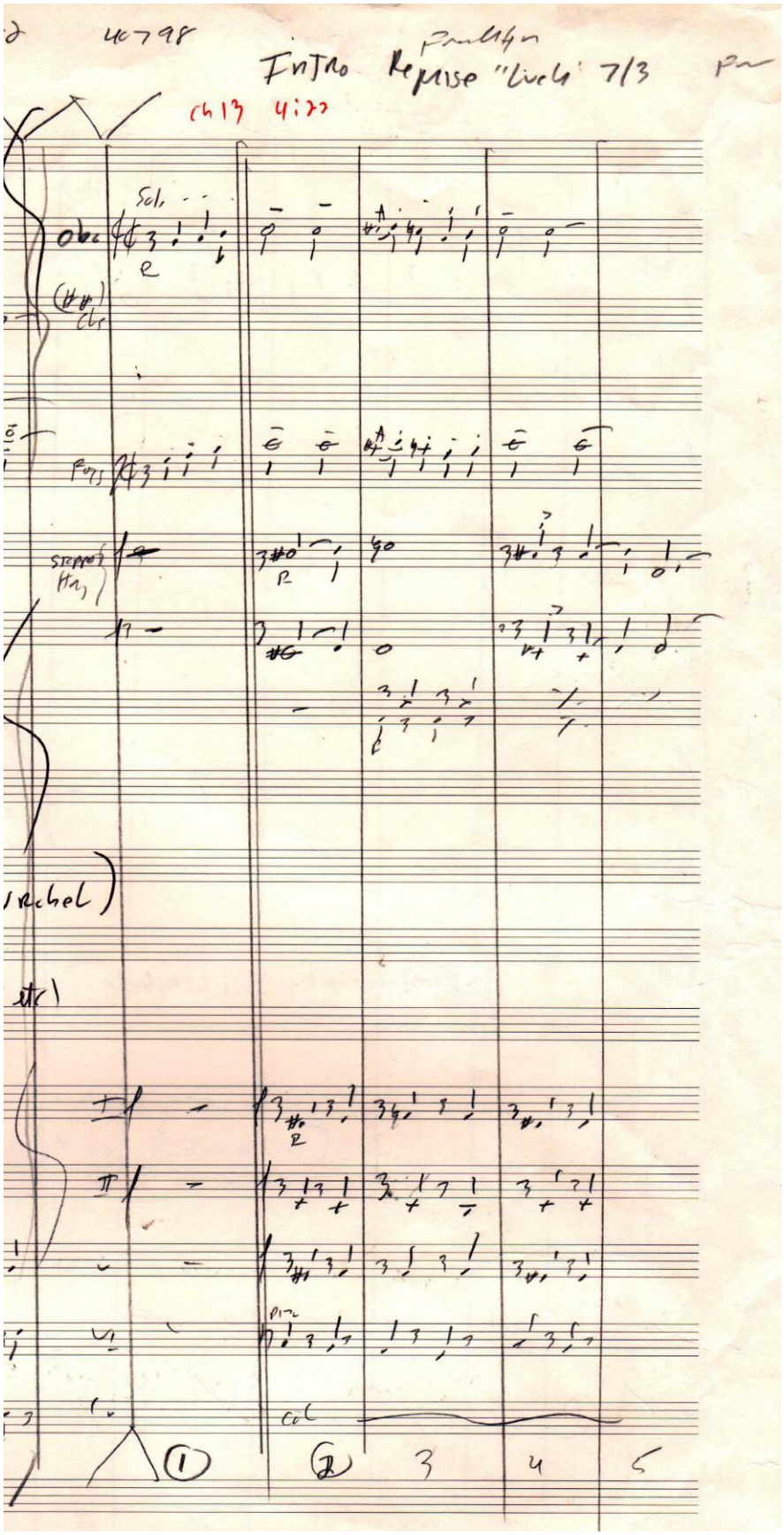
"Insert – Luck" R7/2, cue # 40798, 6 pages, 20 bars. Cut time. Key signature of F maj/D min (one flat). Orchestrated by R. Franklyn. Dvd location: Chapter 13 starting at 3:03.

After a quarter rest in Bar 1, the bassoons and cued-in clarinets play *p* middle C-D-E staccato quarter notes to (Bar 2) F-F tenuto half notes to (Bar 3) F# acciacatura (grace note) to G-F-D-E staccato quarter notes to (Bar 4) F-F tenuto half notes. In Bar 2, two stopped horns play *p* on small octave A/middle C staccato 8th notes played twice to G#/B [written Line 1 D#/F#] staccato quarter notes to A/C staccato quarter notes to (Bar 3) Bb/C tenuto whole notes to (Bar 4) a repeat of Bar 2. In Bar 2, drum II with brushes play *pp* a quarter note (notated on the bottom space of the staff) (followed by a quarter rest) to another quarter note (followed by a quarter rest). Repeat next bars. After a quarter rest, drum I (probably the snare drum) plays *pp* with brushes an x-headed quarter note (followed by a quarter rest) and then another quarter note (repeat next bars).

After a quarter rest in Bar 2, six violins II play *p* middle C quarter note (followed by a quarter rest) to another C quarter note (repeat next two bars at least). After a quarter rest in Bar 2, six violas play small octave A quarter note (followed by a quarter rest) to another A quarter note to (Bar 3) Bb quarter notes in that pattern to (Bar 4) A quarter notes again. After a quarter rest in Bar 2, six celli play small octave F# quarter note (followed by a quarter rest) to another F# quarter note to (Bar 3) F# to E notes in that pattern to (Bar 4) a repeat of Bar 2. In Bar 2, pizzicato CB pluck small octave F quarter note (followed by a quarter rest) to E quarter note (followed by a quarter rest) to (Bar 3) D and then C notes in that pattern to (Bar 4) a repeat of Bar 2.

Etc. [Note" That's as far as I had time to do on this cue]

****


Intro Reprise "Live" 7/3
Sol.
Obs.
Clr.
Fag.
Str.
Hn.
Rachel
str
col
1
2
3
4
5

"Intro Reprise – Luck" R7/3, cue # 40799. 4 pages, 12 bars. Orchestrated by Franklyn. Dvd location: Chapter 13 starting at 4:22. This cue is structurally the same as the previous cue just described.

This time the bassoons and oboe play *p*, after a quarter rest, small octave G-A-B [Line 1 G-A-B for the oboe] staccato quarter notes to (Bar 2) Line 1 [Line 2 for the oboe] C-C tenuto half notes to (Bar 3) C# grace note to D-C-A-B staccato quarter notes to (Bar 4) C-C tenuto half notes. In Bar 2, after a quarter rest, stopped horns play *p* F#/Line 1 D# [written Line 1 C#/A#] half notes legato to G/E quarter notes to (Bar 3) G/Line 1 F whole notes to (Bar 4), after a quarter rest, F#/D# quarter notes (followed by a quarter rest) to F#/D# quarter notes legato to (Bar 5) G/E quarter notes to unison small octave G dotted half notes. The drums play as before described.

After a quarter rest in Bar 2, twelve violins I play *p* Line 1 D# quarter note (followed by a quarter rest) to E quarter note to (Bar 3), after a quarter rest, F quarter note (followed by a quarter rest) another F quarter note to (Bar 4) D# quarter notes in the same pattern. Violins II play middle C quarter notes in that pattern to (Bar 2) C to small octave B quarter notes to (Bar 4) C quarter notes. Violas play small octave F# to G quarter notes in that pattern to (Bar 3) G notes to (Bar 4) F# to F#. Pizzicato VC/CB pluck small octave C quarter note (followed by a quarter rest) to Great octave B quarter note (followed by a quarter rest) to (Bar 3) Great octave A quarter note (followed by a quarter rest) to G quarter note (followed by a quarter rest) to (Bar 4) a repeat of Bar 2.

Etc. There is no music in the following Reel 8.

****

"Intro – Just You Wait – Revised" *Pesante* in ¾ time, 2 pages, 6 bars. R 9/1, cue # 40801. Key signature of Eb maj/C min (three flats). Orchestrated [written at the upper right margin "Arr."] by R/ Franklyn. Dvd location: Chapter 16 starting at :56.

[End session Wednesday, July 15 at 9:30 pm]

[resume session Thursday, July 16 at 5:05 pm]

In Bar 1, 18 violins and violas play *sfz* small octave rinforzando G dotted half note trill (to flat) tied to (Bar 2 in 4/4 time) G whole note and tied to whole notes next bars (decrescendo starts in Bar 4). After a quarter and 8th rest, VC/CB pluck *ff pizz* ascending rinforzando-marked 8th notes Great octave G-B-small octave D (crossbeam connected) to (Bar 2 in 4/4 time) small octave G rinforzando (all notes following are also rinforzando) G 8th (followed by an 8th rest) to F 8th (these two 8ths are crossbeam connected) followed by an 8th rest to Eb 8th (followed by an 8th rest) to F 8th (followed by an 8th rest) to (Bar 3) Eb-D-Eb-D 8ths in that same pattern of notes and rests) to (Bar 4) C-D-C-Great octave Bb 8ths. The top staff of the piano plays the same notes as the VC/CB, while the bottom staff of the piano (left hand) is *col R.H. 8va basso*. The tuba is col the bottom staff of the piano (played forte) while the bass trombone plays the top staff of the piano (and VC/CB). The contra bassoon is col VC/CB/ The bass clarinet plays the same but an octave higher register.

Three flutes and oboe are trill *sfz* on Line 1 G dotted half note tied to whole notes next bar. The clarinets are trill on small octave G notes. Stopped horn I plays Line 1 G [written Line 2 D] rinforzando dotted half note *sfz* and tied to whole notes next bar, while

stopped horn II plays on small octave G [written Line 1 D]. The field drum rolls a rinforzando dotted half note *f-mf* tied to whole notes next bars (notated on the second space from the top). The harp plays small octave and Line 1 G dotted half notes let vibrate (silent next three bars).

Etc.[I only had xeroxed the first page of four pages]

****

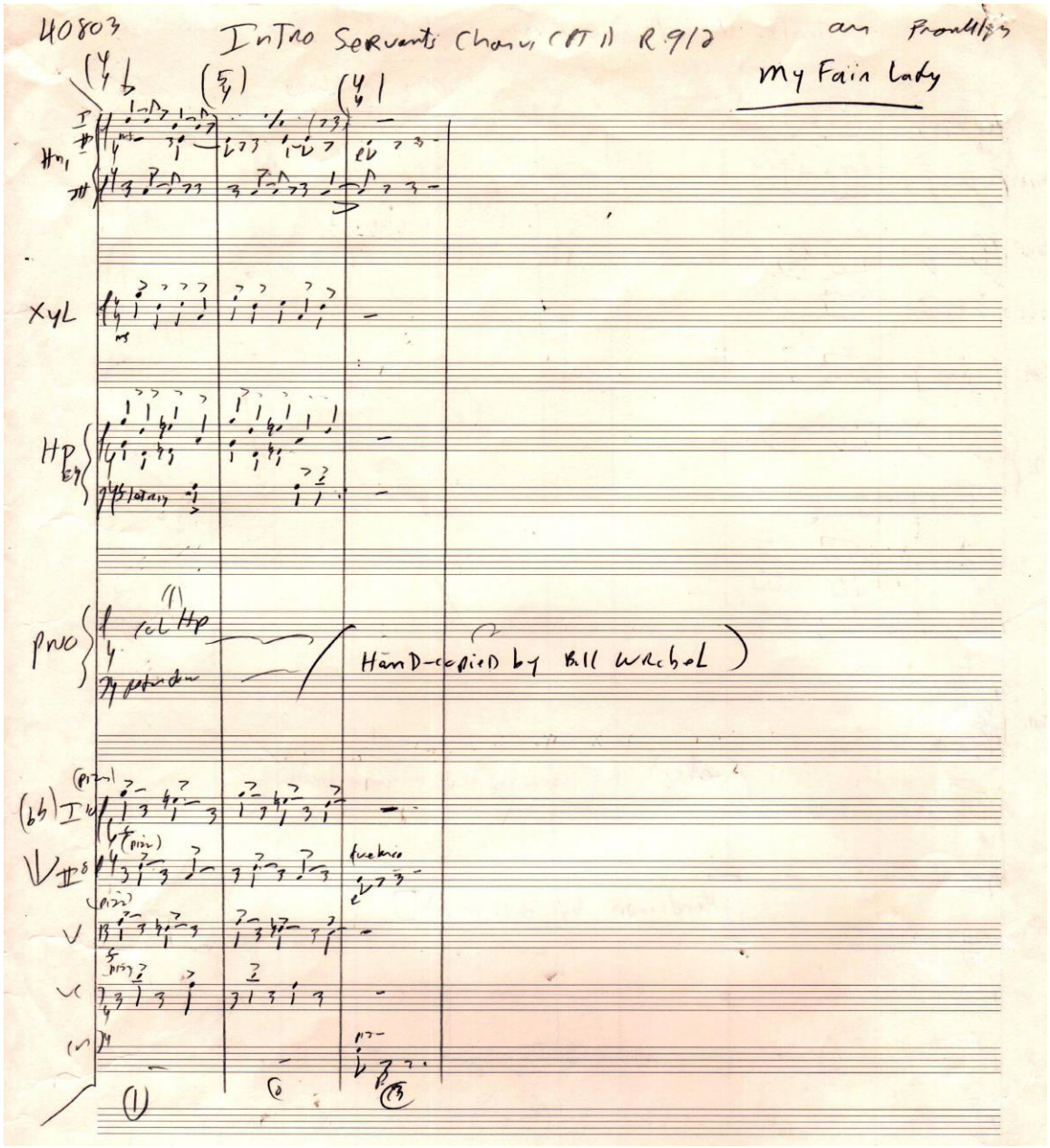
"Just You Wait" Reel 9. Visual vocal, 2:55. [Note: I did not work on this Eliza song, delightful and fun as it was! I probably did not have time for it, being in the last box I looked at]

****

"Intro Servants' Chorus (Part I)" 4/4 time. R9/2, cue # 40803. Orchestrated by R. Franklyn. I believe this cue is only 3 bars. However, I cannot find this insert music anywhere in that reel/chapter. This is no great loss since the opening bar of music from the following song is identical, so I will not need to elaborate on specifics here.

****

"The Servants' Chorus" *Modto* in 4/4 time, 16 pages, 60 bars. R9, cue # 40804. Key signature of Bb maj/G min (two flats). Music by Frederick Loewe and Alan



J. Lerner; "arranged and orchestrated by Al Woodbury." Dvd location: Chapter 18 starting at :09.

The horns are particularly noticeable as the orchestra plays rinforzando notes on each beat. Horn I plays *mf* Line 1 G [written Line 2 D] rinforzando quarter note tied to an 8th note (followed by an 8th rest). After an initial quarter rest in Bar 1, horn II then plays Line 1 D [written A] rinforzando quarter note tied to an 8th note (followed by an 8th and quarter rest). On the 3rd beat, horn I returns to play E [written B] rinforzando quarter note tied to an 8th note (followed by an 8th rest). On the 4th beat, horn II finally shows up to play small octave A [written Line 1 E] rinforzando quarter note tied to 8th note next bar (followed by rests).

The xylophone in Bar 1 plays *mf* Line 2 G down to D to E down to Line 1 A rinforzando quarter notes (followed by rests for the next several bars). The harp plays *f* both Lines 1 & 2 G-D-E-small octave & Line 1 A rinforzando quarter notes. The top staff of the piano plays *mf* as the harp while the bottom staff is *col pedal*. Ten violins I pluck *pizz* forte Line 2 G rinforzando quarter note (let vibrate curve line extending outward), followed by a quarter rest, down to E (natural) rinforzando quarter note let vibrate (followed by a quarter rest). After a quarter rest in Bar 1, eight violins II pluck Line 2 D rinforzando quarter note let vibrate (followed by a quarter rest) down to Line 1 A rinforzando quarter note let vibrate. Violas pluck pizzicato Line 1 G rinforzando quarter note let vibrate (followed by a quarter rest) down to E rinforzando quarter note (followed by a quarter rest). After a quarter rest in Bar 1, VC pluck Line 1 D rinforzando quarter note let vibrate (followed by a quarter rest) down to small octave A rinforzando quarter note. CB are silent in this bar.

[end session 9:30 pm. Busy with other things]

[resume session Sunday, July 18 at 9:22 am]

In Bar 2, the "Six Servants (Voices in Harmony)" sing the song of sympathy for Professor Higgins. On the full score, the chorus line is location below the harp and above the piano. It is only a one-line (as a single instrument), *not* a case of several voices in "harmony." However, in a separate score document called "Servants Chorus" (yellow Music Papers SK-1), the voices are demarcated into four staves of separated voices in harmony as S.A.T.B (sopranos, altos, tenors, and basses). The top staff (S.S. voices) corresponds to the line given in the full score. I believe the vocal arrangement was by Bobby Tucker with the indication "any solos or duets to be placed over this track."

We find Line 1 G half note tied to G dotted 8^{th} note up to Bb 16^{th} note. Note that in the full score, the G dotted 8^{th} and Bb 16^{th} are connected by a crossbeam. In the chorus score, they are not (and properly so in terms of customary procedure when voices are notated). So the S.S. voices sing "Poor Pro-Fes-Sor" in Bar 2 with the "Poor" notated as that Line 1 G half note tied to dotted 8^{th} up to Bb 16 ("Pro") down to F# dotted 8^{th} ("Fes") up to A 16^{th} ("Sor"). In Bar 3, the "Voices" (in the full score) sing (more specifically the S.S. or sopranos) "Hig-Gins!" This is notated as Line 1 E (natural) 8^{th} note to same E dotted quarter note tied to 8^{th} note (followed by an 8^{th} and quarter rest). Repeat these two bars in the next two bars.

In Bar 2, after a quarter rest, two clarinets play *p* small octave Bb/Line 1 D [written middle C/E] staccato quarter notes (followed by a quarter rest) to C/D [written D/E] tenuto quarter notes to (Bar 3), after a quarter rest, Bb/D staccato quarter notes (followed by a quarter rest) to C/E [written D/F#] tenuto quarter notes. Repeat Bars 2-3 in Bars 4-5. In Bar 2, the bass clarinet plays *p* small octave G [written A] quarter note legato slur up to Line 1 E [written F#] staccato quarter note down to small octave D [written E] staccato 8^{th} note (followed by a 16^{th} rest mark) up to Line 1 D 16^{th} note legato slur up to F# [written G#] tenuto quarter note. Repeat next three bars. In Bar 2, Fag II (bassoon I is silent until Bar 6) plays *p* small octave C# acciaccatura (grace note) to D whole note tied to D whole note next bar. In Bar 4, the bassoon plays again C# grace note to D whole note tied to whole note next bar and also now tied to (Bar 6) D 8^{th} note (followed by 8^{th}/quarter/half rest marks).

The horns are silent after Bar 1 until Bar 7.

In Bar 2, the bells [Note: orchestra bells are often called the *glockenspiel*, as Herrmann normally worded them in his scores] sound Line 1 G quarter note (followed by a quarter rest) to F# quarter note to (Bar 3) E half note (followed by a half rest) to (Bar 4) G half note (followed by a quarter rest) to F# quarter note to (Bar 5, start of page 2) E half note (followed by a half rest). In Bar 2, the "Dance drums" (*brushes*) sound *p* a quarter note (notated on the 2nd space from the bottom) followed by a quarter rest and then another quarter note followed by a quarter rest (repeat thru Bar 5).

The harp is silent until Bar 10. In Bar 3, the celeste plays (after a half and dotted 8th rest) Lines 1 & 2 D 16th to E dotted 8th to F# 16th to (Bar 4) G half notes (followed by a half rest). Repeat these two bars in the next two bars.

In Bar 2, violins I (now *arco*) play Line 1 G half note tied to dotted 8th note up to Bb 16th down to F# dotted 8th up to A 16th legato down to (Bar 3) E half note tied to dotted 8th note to D 16th to E dotted 8th to F# 16th. Repeat in Bars 4-5. After a quarter rest in Bar 2, violins II pluck *pizz* Line 1 D quarter note (followed by a quarter rest) to another D quarter note to (Bar 3), after a quarter rest, D quarter note (quarter rest following) to E quarter note. Repeat next two bars. After a quarter rest in Bar 2, violas pluck pizzicato small octave Bb quarter note (followed by a quarter rest) to middle (Line 1) C quarter note (repeat thru Bar 5). After a quarter rest in Bar 2, VC pluck *pizz* small octave E quarter note (followed by a dotted 8th rest) to D 16th up to F# quarter note down to (Bar 3) Great octave G quarter note up to small octave E quarter note (followed by a dotted 8th rest) to D 16th up to F# quarter note. Repeat Bar 3 in the next two bars. CB pluck *pizz* small octave G quarter note (followed by a quarter rest) down to D quarter note (followed by a quarter rest). Repeat next three bars.

Back in Bar 2, the A.A. (altos) staff line in the Tucker arrangement sing "Poor" on Line 1 E [remember the sopranos sang on Line 1 G] half note tied to dotted 8th note up to G 16th down to D dotted 8th to F# 16th to (Bar 3) F 8th to D dotted 8th tied to 16th (followed by an 8th and quarter rest). Repeat these two bars in Bars 4-5. The "T." (tenors) staff line (3rd line) sing small octave F half note tied to dotted 8th note to G 16th to E dotted 8th to F# 16th down to (Bar 3) D 8th to D dotted quarter note tied to 8th note (followed by rests). Repeat next two bars. The basses (4th or bottom staff line) sing small octave Bb half note tied to dotted 8th note up to Line 1 D 16th down to small octave A dotted 8th to middle C 16th down to (Bar 3) G 8th to G dotted quarter note tied to 8th note (followed by rests). Repeat next two bars.

In Bar 6, the Voices sing (in the full score) "Night And Day He" as Line 1 G-G-A-A quarter notes to (Bar 7) "Slaves A-Way! Oh," as Bb-Bb'Line 2 C-C quarter notes. After the third quarter note on C ("Way!"), there is a breath mark (and a bit of a hesitation) notated as // slash marks above and between the two final Line 2 C quarter notes. In Bar 8, the voices sing "Poor Pro-Fes-Sor" as Line 2 D half note tied to 8th note down to B 8th to F# back up to B 8th notes up to (Bar 9, start of page 3) "Hig-Gins!" notated as Line 2 D 8th to D dotted quarter note (followed by a half rest).

In Bar 6, violins I play Line 1 G half note to *div* F/A half notes to (Bar 7) G/Bb half notes to G/Line 2 C quarter notes (followed by the // short pause marks) to G/C tenuto quarter notes. After a quarter rest in Bar 8, the top line of violins I play Line 2 F#-G-G# legato quarter notes crescendo while the bottom line plays C quarter note to D half note to (Bar 9) D/A quarter notes to F/B quarter notes to F#/Line 3 C 8th notes (followed by an 8th and quarter rest).

After a quarter rest in Bar 6, now *arco* violins II play Line 1 D unison quarter notes to *div* D/F half notes to (Bar 7) Eb/G half notes tied to quarter notes (followed by the short pause marks) to Eb/G tenuto quarter notes. After a quarter rest in Bar 8, violins II continue on A/Line 2 C quarter notes legato slur to B/D half notes to (Bar 9) C/D quarter notes to D/F quarter notes to D/F# 8ths (followed by an 8th and quarter rest).

After a quarter rest in Bar 6, now *arco* violas play small octave Bb quarter notes to *div* (divisi) A/Line 2 D half notes to (Bar 7) Bb/Eb half notes to C/Eb quarter notes (followed by the // pause marks) to same C/E tenuto quarter notes. After a quarter rest in Bar 8, violas continue on Line 1 F#/A quarter notes to (upper line) B half notes and (lower line) G to G# quarter notes to (Bar 9) A/Line 2 C quarter notes to B/D quarter notes crescendo hairpin to C/D 8ths (followed by rests).

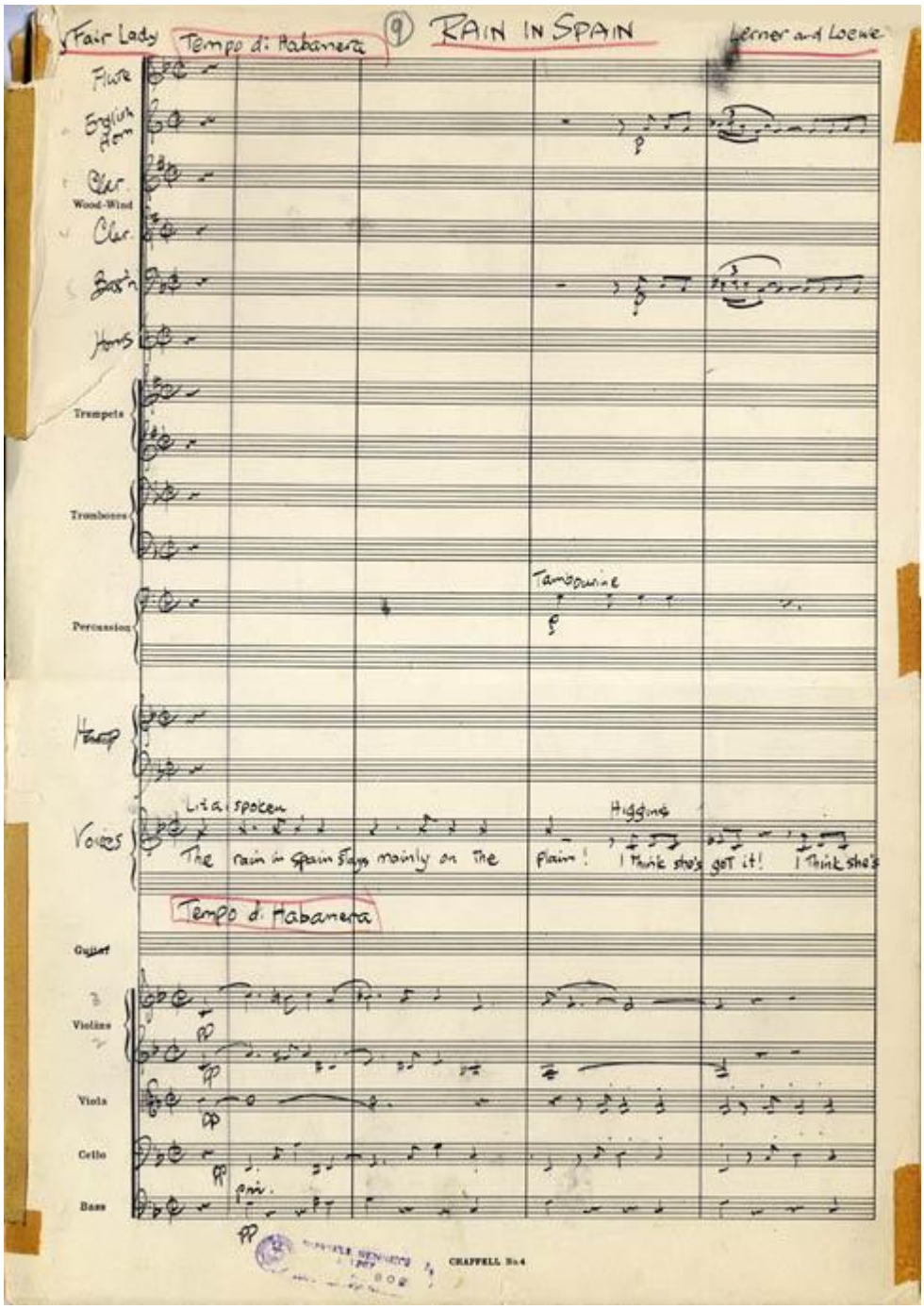
Back in Bar 6, now *arco* VC/CB play small octave G legato to F half notes to (Bar 7) Eb-D-C legato quarter notes (followed by the // short pause) down to Great octave A tenuto quarter note. After a quarter rest in Bar 8, they play small octave D-E-F legato and crescendo quarter notes to (Bar 9) F#-G# quarter notes to A 8th (followed by an 8th and quarter rest for the VC) while CB pluck pizzicato (after that 8th rest) the small octave D quarter note.

In Bar 6, three flutes play *p* Line 1 Bb/Line 2 D/G tenuto quarter notes twice to Line 3 D/F/A tenuto quarter notes twice to (Bar 7) Eb/G/BB tenuto quarter notes twice to Eb/G/Line 3 C tenuto quarter notes (followed by the // short pause) to Eb/G/C tenuto quarter notes. The oboe plays Line 1 G-G-A-A tenuto quarter notes to (Bar 7) Bb-Bb-C-C tenuto quarter notes. Clarinet I plays Line 1 D-D-D-D tenuto quarter notes to (Bar 7) small octave Bb-Bb-C-C quarter notes. Clarinet II plays small octave Bb-Bb-A-A tenuto quarter notes to (Bar 7) G-G-G-G tenuto quarter notes. The bass clarinet plays small octave G quarter note (followed by rests thru at least Bar 12). Fag I plays small octave G-G-F-F tenuto quarter notes to (Bar 7) Eb-D-G tenuto quarter notes (followed by the // pause marks) down to Great octave G tenuto quarter note. In Bar 7, horns return to play *p* small octave Bb/Eb/G tenuto quarter notes twice to C/Eb/G quarter notes (followed by the // pause) to same C/Eb/G quarter notes.

Etc.

****

[The image below of the Rain in Spain cue was found on the Internet from a Google Search from an educational institution. I'll see if I can find the site again to link here....]



[resume Monday, July 19 at 6:30 pm]

"The Rain In Spain" *Tempo di Habanera* in Cut time. Key signature of F maj/D min (one flat or B-flat). End of Reel 10, cue # 40805. Orchestrated ("Arr.") by R. Franklyn. Dvd location: Chapter 20 starting at :55.

In the grace bar, Eliza utters in a straight, monotone voice ("spoken," not sung) "The" (to Bar 1) "rain in Spain stays" (to Bar 2) "main-ly in the" (to Bar 3) "plain." All notes are x-headed (for spoken words) located on the middle or 3rd staff line. In the grace

bar, we find the x-headed quarter note to (Bar 1) the x-headed dotted quarter note ("rain") to x-headed 8th note ("in") to two x-headed quarter notes ("Spain stays") to (Bar 2) dotted quarter note ("main-") to 8th note ("-ly") to two quarter notes (in the") to (Bar 3) quarter note ("plain") followed by a quarter and half rest. After a half and 8th rest in Bar 3, Higgins voices ("spoken" also but in pitched words, not monotone) "I think she's" (to Bar 4) "got it" (followed by a quarter and 8th rest) to "I think she's" (to Bar 5) "got it!" (followed by a quarter and half rest). After a half and quarter rest in Bar 5, Eliza returns to voice (no longer monotone but pitched words) "The" (to Bar 6) "rain in Spain stays" (to Bar 7) "main-ly in the" (to Bar 8) plain". After a half and 8th rest in Bar 8, Higgins returns to utter (in a rather monotone voice) "By George she's" notated as x-headed 8th notes in the middle staff line to (Bar 9) "got it!" notated as two x-headed 8th notes on the 2nd line from the top (followed by a quarter and 8th rest) to "By George she's" (to Bar 10) "got it!" (followed by a quarter and 8th rest). Then he "*(sings)* "Now once a-" notated as Line 1 F-G-F 8th notes to (Bar 11, *poco a poco accel*) "gain, where does it" notated as D dotted quarter note to E 8th to F to G quarter notes to (Bar 12) "rain!" notated as middle C half note tied to an 8th note (followed by an 8th and quarter rest). After a half and quarter rest in Bar 12, Eliza sings "On the" notated as Line 1 A-Bb 8th notes (crossbeam connected on the full score) to (Bar 13) "plain!" notated as Line 2 C dotted half note to "On the" notated as A-Bb 8ths to (Bar 14) "plain!" notated again as Line 2 C dotted half note (followed by a quarter rest). After a half and quarter rest in Bar 14, Higgins returns to sing "And" notated as Line 1 F quarter note to (Bar 15) "where's that sog-gy" notated as D dotted quarter note to E 8th to F-G quarter notes to (Bar 16) "plain!" notated as A half note tied to 8th note (followed by an 8th and quarter rest). After a half and quarter rest in Bar 16, Eliza responds with "In" notated as Line 2 C# quarter note up to (Bar 17) "Spain!" notated as E dotted half note down to Line 1 B quarter note ("In") to (Bar 18) "Spain!" notated as Line 2 E half note tied to 8th note. Then, after two 8th rests, Eliza, Higgins, and Pickering all sing "The" notated as line 1 C 8th note up to (Bar 19) "rain in Spain stays" notated as Line 2 C dotted quarter note to Line 1 B 8th to Line 2 C down to Line 1 A quarter notes. Etc.

Back in the grace bar, ten violins I play *pp* middle (Line 1) C quarter note legato slur up to (Bar 1) Line 2 C dotted quarter note to B 8th back to Line 2 C quarter note down to A quarter note legato slur to (Bar 2) Bb dotted quarter note to A 8th to Bb quarter note down to E quarter note to (Bar 3) G 8th to F dotted quarter note tied to half note and tied to (Bar 4) a quarter note (followed by a quarter and half rest). Eight violins II in the grace bar play middle C quarter note legato slur up to (Bar 1) A dotted quarter note to G# 8th to A quarter note down to D# quarter note legato slur to (Bar 2) E dotted quarter note to D# 8th to E quarter note down to small octave Bb quarter note to (Bar 3) small octave A whole note tied to quarter note next bar (followed by a quarter and half rest). Violas play *pp* middle C quarter note to (Bar 1) same C whole note tied to whole note next bar and tied to (Bar 3) dotted quarter note to side-bracketed double-stopped small octave F/A staccato 8th notes to F/A staccato quarter notes to another F/A staccato quarter note pair to (Bar 4) F/A staccato quarter notes (followed by an 8th rest) to F/A staccato 8th notes to two F/A staccato quarter note dyads. In Bar 1, celli play *pp* Great octave F dotted quarter note up to small octave C 8th note up to A quarter note downward leap to Great octave F# quarter note legato slur to (Bar 2) G dotted quarter note to C 8th up to G quarter note down to C quarter note down to (Bar 3) F staccato quarter note (followed by an 8th rest)

up to small octave C staccato 8th to D staccato quarter note downward plunge to Great octave C staccato quarter note. Repeat Bar 3 in Bar 4. In Bar 1, CB pluck *pizz* small octave F quarter note (followed by two quarter rests) to F# quarter note to (Bar 2) G quarter note (followed by two quarter rests) down to C quarter note up to (Bar 3) F quarter note (followed by two quarter rests) down to C quarter note (repeat this bar in Bar 4).

[end session at 11 pm]

[resume Wednesday, July 21 at 8:10 pm.]

Back in Bar 1, clarinet I plays *pp* small octave A [written B] quarter note tied to 8th note (followed by an 8th and quarter rest) to A quarter note legato to (Bar 2) Bb [written middle C] quarter note tied to 8th note (followed by an 8th and quarter rest) to C [written D] quarter note tied to (Bar 3) quarter and 8th notes (followed officially by a half rest and then whole rests next two bars. However, after two 8th rests only in Bar 3 (after the C quarter and 8th notes tie) we have a *Cue* indication (meaning that the option is to actually play the following sequence of music if desired). So we find clarinet I playing *p* C-D-C [written D-E-D] 8th notes (crossbeam connected) up to (Bar 4) Eb-F-Eb [written F-G-F] "3" triplet value 16th notes to middle C dotted quarter note tied to 8th note and then C-D-C 8th notes.

Back in Bar 1, clarinet II plays small octave F [written G] quarter note tied to 8th note (followed by an 8th and quarter rest) to Eb [written F] quarter note legato to (Bar 2) E [written F#] quarter note tied to 8th note (followed by an 8th and quarter rest) to G quarter note to (Bar 3) A quarter note tied to 8th note (followed by an 8th and half rest. There is no "cue" indication for clarinet II. The bass clarinet in Bar 1 plays middle C quarter note tied to 8th note (followed by an 8th and quarter note) to C quarter note tied to (Bar 2) C and 8th notes (followed by an 8th and quarter rest) up to E quarter note legato to (Bar 3) C quarter note tied to 8th note. Then follow the explanation given for clarinet I (*cue* indication). After a half and 8th rest in Bar 3, the English horn plays exact same cued notes delineated for clarinet I. The same applies for the first bassoon (but an octave lower register).

In Bar 3, the tambourine sounds *p* an x-headed dotted quarter note to x-headed 8th note to two x-headed quarter notes (notated on the 2nd staff line from the top).

After a half and quarter rest in Bar 5, violins I play middle C quarter note legato slur up to (Bar 6) Line 2 C dotted quarter note to B 8th note to C quarter note to C# quarter note legato slur to (Bar 7) D dotted quarter note down to Bb 8th down to G to E quarter notes to (Bar 8) the familiar *habanera* flourish of "3" triplet value 16th notes G-A-G (connected by two crossbeams) to F dotted quarter note tied to F half note and tied to F quarter note next bar (followed by rests).

After a half and quarter rest in Bar 5, violins II play unison middle C quarter note to (Bar 6) *div* small octave A/Line 1 F dotted quarter notes to G#/F 8ths back to A/F quarter notes to Ab/F quarter notes legato slur to (Bar 7) G/E dotted quarter notes to G/E 8ths to Bb/E quarter notes played twice to (Bar 8) *unis* small octave Bb 8th note to A dotted quarter note tied to half note and tied to quarter note next bar (followed by rests).

In Bar 5, violas play double-stopped small octave F/A quarter notes (followed by an 8th rest) to F/A 8ths to F/A quarter notes up to middle C quarter note tied to (Bar 6) dotted quarter note to B 8th to C quarter note to B quarter note to (Bar 7) Bb dotted quarter note to Bb 8th up to Line 1 D to C quarter notes to (Bar 8) C dotted quarter note

down to double-stopped F/A staccato 8ths to two F/A staccato quarter note dyads. Celli play Great octave F staccato quarter note (followed by an 8th rest) up to small octave C staccato 8th to D staccato quarter note to C quarter note (not staccato) legato down to (Bar 6) F quarter note (followed by a quarter and half rest). In Bar 7, celli then play C quarter note (followed by two quarter rests) to same C quarter note legato down to (Bar 8) F quarter note (followed by an 8th rest) up to C staccato 8th to D staccato quarter note downward leap to Great octave C staccato quarter note. CB plucks small octave F quarter note in Bar 5 (followed by two quarter rests) down to C quarter note up to (Bar 6) F quarter note (followed by rests) to (Bar 7) C quarter note (followed by a quarter rest) up to middle C back down to small octave C quarter notes up to (Bar 8) F quarter note (followed by two quarter rests) down to C quarter note.

After a half and 8th rest in Bar 10, the first violins return to play the same play the same notes and register as Higgins' singing ("Now once a-" etc). After a half and 8th rest in Bar 8, flutes finally show up to play *p* Line 2 C-D-C 8th notes to (Bar 9) "3" triplet value 16th notes Eb-F-Eb to C dotted quarter note tied to 8th note, and then C-D-C 8th notes to (Bar 10) "3" triplet 16th notes Eb-F-Eb down to C dotted quarter note tied to 8th note (followed by an 8th and quarter rest). The English horn plays the same but an octave lower register (Line 1). Fag I plays the same but two octaves lower (small octave range).

Etc. [end session 9:43 pm]

[resume Thursday, July 22 at 6:36 pm. Jerry Goldsmith died last evening!]

****

"I Could've Danced All Night" *Allo Modto* in 4/4 time, 33 pages, 125 bars. Start of Reel 20, 3:55 visual vocal, cue # 40806. Key signature of Bb maj/G min (2 flats). [The English horn is given 1 flat, and the Bb clarinets/bass clarinet/trumpets have their two normally placed sharps cancelled out] Orchestrated by R. Franklyn. Dvd location: Chapter 21 starting at :09. Instrumentation: 3 flutes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 3 horns, 3 trumpets, 3 trombones, timpani, vibe, bells, harp, voices, celeste, violins, violas, VC/CB.

The celeste in Bar 1 is highlighted playing descending staccato 8th notes (but the initial Bb note is rinforzando-marked, and so is the initial note in the second cross-beam connected figure in this bar). So we find the celeste playing *mf* small octave (bottom staff) and Line 1 (top staff) Bb-A-G-F (crossbeam connected notes) to (decrescendo hairpin) G-F-Eb-D staccato 8th notes (crossbeam connected) to (Bar 2) small octave and Line 1 C staccato 8th note played *p* (followed by 8th/quarter/half rest marks). The harp plays *mp* Line 1 G/Line 2 C/Eb/Bb staccato 8th notes (followed by an 8th and quarter rest) down to Eb/A/Line 2 C/G staccato 8ths played *p* (followed by an 8th and quarter rest) to (Bar 2) small octave A/Line 1 Eb/F/Line 2 C staccato 8ths played *pp* (followed by an 8th, quarter, and half rest).

Flute I plays *mf* rinforzando Line 2 Bb 8th to staccato A-G-F 8th notes (crossbeam connected) to decrescendo staccato 8th notes (but rinforzando initial G note) G-F-Eb-D to (Bar 2) C tenuto half note *p leggiero* (lightly) down to Line 1 F tenuto half note up to (Bar 3) Bb tenuto half note (although cued in instead are staccato 8th notes Bb0Bb0Bb0Bb) down to F tenuto half note to (Bar 4) Bb-A-G-F tenuto quarter notes to

(Bar 5, start of page 1) Bb tenuto half note (but cued in 8th notes Bb-A-G-D) to G tenuto half note.

Clarinet I plays *mf* Line 2 rinforzando Eb [written F] 8th note to staccato 8th notes D-C-Bb [written E-D-C] to C-Bb-A-G staccato 8th notes (C is rinforzando-marked) to (Bar 2) F tenuto half note *p leggiero* to Eb tenuto half note to (Bar 3) Eb half note (but cued in staccato 8th notes Eb-Eb-Eb-Eb) to Eb half note again to (Bar 4) tenuto quarter notes Eb down to small octave Bb up to middle C down to G to (Bar 5) D tenuto half note to D half note tied to (and decrescendo) 8th note in Bar 6). After an 8th and quarter rest, clarinet I then plays small octave staccato 8th notes Bb-A-G-F [written C-B-A-G] to (Bar 7) G staccato 8th (followed by rests). After a half rest in Bar 3, the English horn plays *p* staccato 8th notes Line 1 E-D-C-small octave F [written B-A-G-middle C] followed by rests in the next two bars. In Bar 6, it plays *pp leggiero* D-C-Bb-A [written Line 1 A-G-F-E] staccato 8th notes (crossbeam connected) to stand alone small octave Bb [written Line 1 F] 8th note (followed by an 8th and quarter rest, and then a full rest next bar).

Back in Bar 1, clarinet II plays *mf* Line 2 rinforzando C [written D] 8th note to staccato 8th notes Line 1 Bb-A-G [written C-B-A] to rinforzando A to staccato G-F-Eb 8ths decrescendo hairpin to (Bar 2) Eb [written F] tenuto half note down to small octave Bb [written middle C] tenuto half note. In Bar 3, clarinet II plays Bb tenuto half note (but cued in Bb-Bb-Bb-Bb 8th notes) to A tenuto half note to (Bar 4) middle C-D-small octave A-Bb tenuto quarter notes to (Bar 5) Bb tenuto half note to A tenuto half note tied to (and decrescendo) 8th note next bar (followed by rests) However, cued in after an 8th and quarter rest in Bar 6, it "plays" (if desired) *pp* staccato 8th notes Line 1 G-F-Eb-D to (Bar 7) Eb-D-C-Bb to C-Bb-A-G. In Bar 3, the bass clarinet appears and plays *p leggiero* middle C [written D] tenuto half note (but cued in C-C-C-C 8ths) down to F tenuto half note (silent in Bar 4). In bar 5, it plays G tenuto half note to F tenuto half note tied to 8th note (followed by rests). After a half rest in Bar 7, it plays *pp* descending 8th notes Line 1 Eb-D-C-Bb. Finally for the woodwinds, Fag I in Bar 1 plays *mf* rinforzando Line 1 G 8th to staccato 8ths F-Eb-D (crossbeam connected) to rinforzando Eb 8th to staccato 8ths C-C-Bb (crossbeam connected) to (Bar 2) small octave A tenuto half note *p leggiero* to G tenuto half note to (Bar 3) G tenuto half note (but cued in staccato 8th notes G-G-G-G) to Eb tenuto half note to (Bar 4) tenuto quarter notes G-F-Eb-D to (Bar 5) E (natural) tenuto half note to Eb tenuto half note decrescendo and tied to 8th note next bar (or possibly D 8th) followed by rests. In bar 7, it plays *pp* descending staccato 8th notes G-F-Eb-D (crossbeam connected) to stand alone Eb staccato 8th note (followed by an 8th and quarter rest).

After a half rest in Bar 5, horn I makes its debut in this cue playing *p leggiero* descending staccato 8th notes G-F-Eb-small octave G [written Line 2 D-C-Line 1 Bb-D] decrescendo up to (Bar 6) Bb [written Line 1 F] staccato 8th (followed by rests).

In Bar 1, violins I are "cue" *mf* (see flute I notes) to (Bar 2) C 8th note (followed by rests) Violins I are silent until Bar 10 (when they actually *play* their notes). Violins II are also cued in (see clarinet I notes) to (Bar 2) F staccato 8th. Then they *play (optional)* divisi middle staccato C/F-C/F-C/F 8ths (crossbeam connected) followed by an 8th rest and then Bb/Eb-Bb/Eb-Bb/Eb staccato 8ths. After an 8th rest in Bar 3, they play (if they opt to) Bb/Eb staccato 8th dyads three times (followed by an 8th rest) to A/D to A/C to A/F staccato 8ths. After an 8th rest in Bar 4, they play C/Eb staccato 8ths (followed by an 8th rest) to Bb/D staccato 8ths (followed by an 8th rest) to C/Eb staccato 8ths (followed by

an 8th rest) to small octave G/Bb staccato 8ths. After an 8th rest in Bar 5, optional violins II "play" Bb/D staccato 8ths 3 X (followed by an 8th rest) to A/D 8ths 3 X. In Bar 6, they then actually *play* (as written above the notes) Bb/Line 1 D whole notes decrescendo (silent next bar). Violas are also cued in "playing" (see clarinet II notes) to (Bar 2) Line 1 Eb 8th. Then they *play (optional)* small octave A/Line 1 Eb staccato 8ths 3 X (followed by an 8th rest) to G/middle C staccato 8ths 3X. In Bar 3, after an 8th rest, they "play" small octave Eb/G staccato 8ths 3 X (followed by an 8th rest) to Eb/F staccato 8ths 3 X. Etc. In Bar 6, violas actually play small octave D/F whole notes decrescendo.

In Bar 1, VC are cued in "playing" descending 8th notes (see Fag I notes described above). In Bar 2, VC actually play (*pizz*) small octave A 8th *p leggiero* (followed by an 8th and quarter rest) to G 8th (followed by an 8th and quarter rest) down to (Bar 3) C 8th (followed by an 8th and quarter rest) down to F 8th (followed by an 8th and quarter rest). In Bar 4, VC pluck small octave G 8th (followed by an 8th rest) to F 8th (followed by an 8th rest) to Eb 8th (followed by an 8th rest) to D 8th (followed by an 8th rest) to (Bar 5) Great octave G 8th (followed by an 8th and quarter rest) to F 8th (followed by an 8th and quarter rest) to (Bar 6, now *arco*) F whole note decrescendo (silent next bar).

In Bar 2, Eliza starts to have the spotlight as she sings "Bed! Bed! I" (to Bar 3) "could-n't go to bed! My" (to Bar 4) "head's too light to" (to Bar 5) "try to set it down! Then, after a two-bar tea break (or coffee break), she sings in Bar 8 "Sleep! Sleep! I" (to Bar 9) "could-n't sleep to-night!" (to Bar 10) "not for all the" (to Bar 11) "jew-els in the" (to Bar 12) "crown!" In Bar 2 this is notated as Line 2 C 8th note (followed by an 8th and quarter rest) down to Line 1 F 8th (followed by two 8th rests) to same F 8th up to (Bar 3) Bb-Bb-Bb-Bb 8ths (connected by a crossbeam) down to F ("bed!") quarter note to same F 8th up to (Bar 4) Bb-A-G-F quarter notes to (Bar 5) Bb-A-G-D 8th notes to G ("down!") half note. In Bar 8, we find Line 1 A 8th (followed by an 8th and quarter rest) down to middle C 8th (followed by two 8th rests) to same C 8th up to (Bar 9) A-A-A-A 8ths down to middle C dotted quarter note (followed by an 8th rest). In Bar 10, we find middle C-D-Eb-F to (Bar 11) G-A-Bb-Line 2 C quarter notes to (Bar 12) Bb ("crown!") whole note tied to 8th note next bar (followed by an 8th and quarter and 8th rest). Then she sings "I could have" notated as small octave Bb up to D to F 8th notes. In Bar 14, she sings "danced all" notated as Bb dotted half note to A quarter note to (Bar 15) "night! I could have" notated as A half note tied to 8th note downward leap to small octave A up to Line 1 D up to F 8th notes to (Bar 16) "danced all" notated as A dotted half note to G quarter note to (Bar 17) "night! And" notated as G dotted half note to F quarter note to (Bar 18) "still have" notated as D dotted half note to Eb quarter note to (Bar 19) "begged for" notated as F dotted half note to G quarter note to (Bar 20) "more" notated as middle C whole note tied to half note and 8th note next bar. Etc.

In Bar 6, the celeste returns to play *p* descending staccato 8th notes starting Lines 1 & 2 Bb-A-G-F to G-F-Eb-D to (Bar 7) Eb-D-C-Bb to C-Bb-A-G to (Bar 8) small octave and Line 1 A staccato 8ths (followed by rests). Starting in Bar 10, violins follow Eliza's notes and register. Violins II in Bar 10 play *pp* small octave Bb-A-Bb-A quarter notes to (Bar 11) Line 1 Eb-F-G quarter notes to double-stopped F/A quarter notes crescendo to (Bar 12) F whole note (violins on Line 2 D) decrescendo tied to 8th note next bar (followed by an 8th/quarter/8th rests). Then all violins play *p* Bb-Line 1 D-F 8th notes (see Eliza). Violas in Bar 10 play G up to middle C-C-D quarter notes to (Bar 11) D-C-Eb-Eb quarter notes crescendo to (Bar 12) double-stopped BB/D whole notes

decrescendo and tied to 8th notes next bar (followed by rests). After an 8th rest in Bar 14, top staff violas play *p* Line 1 F 8th (followed by an 8th rest) to F 8th (rest following) to F 8th (8th rest following) to F 8th to (Bar 15), after an 8th rest, F 8th (8th rest following) to F 8th (followed by a half rest). Bottom staff violas play, after an 8th rest in Bar 14, double-stopped middle C/D 8ths in the same pattern.

In Bar 10, *arco* celli play *pp* ascending quarter notes small octave Eb-F-G-middle C to (Bar 11) Bb-Line 2 Eb-D-B crescendo to (Bar 12) descending staccato 8th notes small octave Bb-A-G-F decrescendo to G-F-Eb-D to (Bar 13) staccato Eb-D-C-Great octave Bb 8ths to C staccato 8th *p* to ascending (and now legato) Bb-D-F 8ths to (Bar 14) small octave Bb dotted half note legato to A quarter note to (Bar 15) A half note tied to 8th down to Great octave A up to small octave D to F 8th notes (etc). After an 8th rest in Bar 10, CB plucks small octave F 8th (followed by an 8th rest) to three more F 8ths in that pattern to (Bar 11), after an 8th rest, F 8th note (followed by an 8th rest) to F 8th (followed by a quarter rest) to F quarter note crescendo to (Bar 12) Bb quarter note (followed by a quarter and half rest). In Bar 14, CB plucks *p* pizzicato Great octave Bb 8th (followed by an 8th rest) up to small octave F 8th (followed by an 8th rest) up to Bb 8th (followed by an 8th rest) down to F 8th (followed by an 8th rest) to (Bar 15) Bb-F-Great octave Bb-small octave F 8ths in that pattern.

Etc. [end session 9:04 pm]

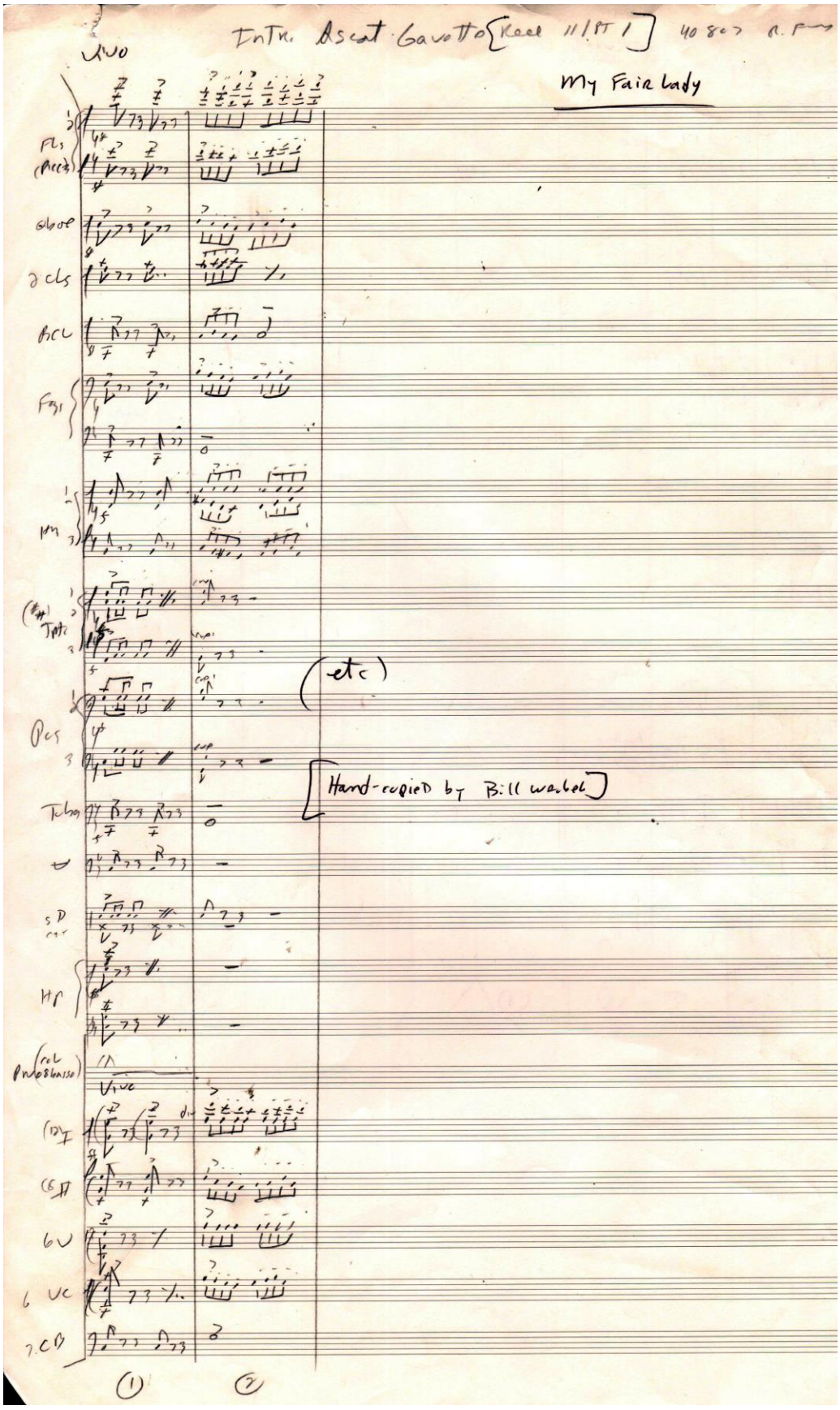
[resume Monday, July 20, 2004 at 5:44 pm. Just finished a foot-long veggie sandwich from Subway. Susan had her customary 6" meatball sandwich. She just left for her Flexohiner job thru 9 pm. National Democratic Convention in Boston started today. Watching it on-&-off on MSNBC. Al Gore finished his rousing speech a bit earlier. Yesterday I had no time for this cue rundown, preferring to bicycle with Susan off Willow near Atlantic, thru various parts of Signal Hill, had a Lite Frappucino on Willow & Cherry, and biked along a bike path along new homes on the Hill]

****

"Intro. Ascot Gavotte" *Vivo* in 4/4 time, 3 pages, 9 bars. Reel 11, Part 1. Cue # 40807. Orchestrated by R. Franklyn. Dvd location: Chapter 22 starting at :01. Probably the center or core of play/movie started with "The Rain In Spain" sequence, and this Ascot Gavotte section was certainly a refreshing change of pace in this core (that lasts perhaps thru at least the "You Did It!" section or quite possibly the "Show Me!" song!).

Bar 1 = <u>C maj</u> (C/E/G)

A striking fanfare statement is announced in the first bar (repeated in Bar 3). The scene is refreshingly contrasted (from the rest of the lushly colorful movie) with the predominantly black/white/gray attire. Moreover, the actors are all frozen still, unmoving, as the camera makes several cuts into the mass of proper Ascot Gavotte viewers (horse-racing event). Two flutes play *ff* Line 3 C/E rinforzando-marked (> symbol above the notes) 8th notes (followed by an 8th rest and quarter rest) to another C/E rinforzando 8th note dyad (followed by an 8th and quarter rest). The piccolo plays *ff* Line 3 C 8ths in that pattern, while the oboe plays Line 2 C 8ths.Clarinet I plays Line 2 G


Intro Ascot Gavotte [Reed II/Pt 1] 40 secs a. F
My Fair Lady
Fls
(Piccs)
Oboe
2 Cls
BsCl
Fgts
Hrn
(F#)
Tpts
(etc)
Pcs
[Hand-copied by Bill Waibel]
Tbns
Tba
S.D.
Hp
Pno
(col Pno Glissando)
(1st)
(2nd)
Vln
Vla
Vc
Cb
1
2

[written A] rinforzando 8ths in that pattern, while clarinet II plays E [written F#] 8ths. The bass clarinet plays small octave G rinforzando 8ths in that pattern, Fag I 0n small octave E, and Fag II on Great octave C 8ths. Horn I plays Line 1 E [written B] 8ths in that fashion, horn II on small octave G [written Line 1 D], and horn III on middle C [written G above]. The tuba plays *f* (forte) on Great octave C 8ths in that pattern, while the timp beats *mf* on small octave C 8ths. The cymbal sounds two x-headed 8th notes in that pattern. The harp (bottom staff) plays *ff* small octave C/G/middle C/E/G 8ths and (top staff) Line 2 C/E/G/Line 3 C rinforzando 8ths (followed by an 8th and quarter rest) and then another such sounding (followed by an 8th and quarter rest). The piano plays Great octave C/G/small octave E rinforzando 8ths (bottom staff) while the top staff plays middle C/E/G/Line 2 C 8ths in the same pattern of rests. Twelve violins I play *ff* Line 1 G/Line 2 E/Line 3 C rinforzando 8ths (followed by an 8th and quarter rest) to another such G/E/C rinforzando 8ths (followed by rests). I am not sure of how they are played since I see the curve line on the left of the notes (triple-stopped?). Since it is not the standard side-brackets, perhaps it's more a vertical slur, a sort of a rolled chord version of the violins. Similarly, 6 violins II play middle C/G/Line 2 E rinforzando 8ths. Violas play small octave C/G/Line 1 E/Line 2 C rinforzando 8ths, while celli play Great octave C/G/small octave E/Line 1 C 8ths in that pattern. CB play *ff* rinforzando small octave C 8ths in that pattern.

Trumpets, trombones, and snare drum are highlighted, playing a different pattern of notes. Trumpets play forte Line 1 E/G/Line 2 C [written F#/A/D] rinforzando 8ths to unison Line 1 G-G 16ths to next figure (crossbeam connected) of G-G 8ths. Repeat these two figures again in this bar. Pos play small octave C/G/Line 1 C rinforzando 8ths to unison G-G 16ths to G-G 8ths (repeat the two figures in the same bar). The snare drum

sounds *mf* a rinforzando 8th to two 16ths to two 8ths to (a repeat of these notes). The notes are located on the 2nd space from the top.

In Bar 2, flute I plays staccato 8th note (the first note is also rinforzando-marked) Line 3 F-F-F-F (crossbeam connected) to F-F-F-F (crossbeam connected). Flute II plays Line 2 D-C-Line 2 B-A staccato 8th notes (crossbeam connected) to B-Line 3 C-D-Line 2 B staccato 8th notes. The piccolo plays the same as flute II. The oboe plays also as flute II but an octave lower register. Clarinet I plays Line 2 G [written A] repeat staccato 8th notes (G-G-G-G to G-G-G-G), while clarinet II plays Line 2 F 8th notes. The bass clarinet plays Line 1 G-A-G-F staccato 8ths (the first note is also rinforzando-marked) to G tenuto half note. Fag I plays small octave B-A-G-F staccato 8th notes (crossbeam connected) to G-A-B-G staccato 8ths (crossbeam connected). Fag II plays Great octave G tenuto whole note.

Horn I plays Line 1 F-F-F-F to F-F-F-F [written as Line 2 C notes] 8th notes. Horn II (sharing the same top staff) plays small octave B-A-G-F {written Line 1 F#-E-D-middle C] staccato 8th notes to G-A-B-G 8ths. Horn III (alone in the bottom staff) plays Line 1 D-C-B-A to B-Line 1 C-D-B 8ths. Trumpets are "Cue" on diminutive staccato 8th notes F/G/Line 2 D 8ths (followed by rests). I do not believe they were actually played in the final version. Pos are also "Cue" on Great octave G/small octave G/B staccato 8ths (followed by rests). The tuba (like Fag II) plays Great octave G tenuto whole note. The snare drum plays a staccato 8th note (followed by an 8th/quarter/half rest marks).

Six top line violins I play Line 3 D-C-Line 2 B-A staccato 8ths to B-C-D-B staccato 8ths, while six bottom line violins I play Line 2 F-F-F-F to F-F-F-F staccato 8ths. Six violins II play Line 2 D-C-Line 1 B-A staccato 8ths to B-C-D-B 8ths. Viole play Line 1 G-G-G-G to G-G-G-G staccato 8ths. VC play small octave B-A-G-F staccato 8ths to G-A-B-G 8ths. CB play small octave G rinforzando whole note.

Bar 3 repeats Bar 1.

Bar 4 pretty much repeats Bar 2 except that the last 8th notes as played by the flutes/piccolo/oboe/clarinets/Fag I/horns/violins/viole/celli are <u>not</u> staccato play played normal value and legato slur to (Bar 3) rinforzando 8th notes (in the pattern of Bar 1 but with new notes, as I'll describe shortly). In Bar 4, the bass clarinet plays again (as in Bar 2) G-A-G-F staccato 8ths to G tenuto dotted quarter note to F 8th note legato slur to next bar. Fag II plays Great octave G tenuto half note tied to dotted quarter note to F 8th legato slur to next bar. Trumpets play at the very end of Bar 4 (*play*) D#/A/Line 2 D# 8ths legato slur to next bar, while Pos play small octave F/A/B 8ths. The tuba is *col* Fag II. The snare drum sounds an 8th note (followed by an 8th/quarter/quarter/8th rest) to an 8th note trem roll. After a half/quarter/8th rest, the cymbal sounds an x-headed 8th note trem. CB play small octave G rinforzando half note tied to dotted quarter note to F 8th legato to next bar.

Bar 5 = <u>E maj (E/G#/B)</u>

The flutes play Line 3 E/G# rinforzando 8th notes (followed by an 8th and quarter rest) to E/G# rinforzando 8ths (followed by an 8th and quarter rest), while the piccoloplays Line 3 E rinforzando 8th notes in that pattern, and the oboe on Line 2 E 8ths. Clarinet I plays Line 2 B [written Line 3 C#] rinforzando 8ths, while clarinet II plays G# [written A#] 8ths. The bass clarinet plays Line 1 E [written F#] rinforzando 8th note (followed by an 8th and quarter rest) down to small octave B [written middle C#] rinforzando 8th (followed by an 8th and quarter rest). Fag I plays small octave E

rinforzando 8th (followed by an 8th and quarter rest) to G# 8th (followed by rests), while Fag II plays two Great octave E 8ths in that fashion. Horns play B/Line 1 E/G# [written Line 1 F#/B/Line 2 D#] 8ths in that pattern. The tuba (and timp) plays two Great octave E 8ths (as Fag II). The cymbal sounds two x-headed 8ths. The harp bottom staff plays small octave E/B/Line 1 E/G# and (top staff) Line 2 E/G#/B/Line 3 E 8ths in that pattern. The piano plays Great octave E/B/small octave G# and (top staff) Line 1 E/G#/N/Line 2 E 8ths. Violins I play (now side-bracketed double-stopped) Line 2 G#/Line 3 E rinforzando 8ths (followed by an 8th and quarter rest) to Line 1 B/Line 2 G#/Line 3 E rinforzando 8ths with the now legato slur curve line along the side of the notes (followed by an 8th and quarter rest). Violins II play Line 1 B/Line 2 E 8ths (followed by rests) to E/B/Line 2 E 8ths (followed by rests, as given). Viole play Line 1 G# rinforzando 8th (followed by rests) to small octave E/B/Line 1 G# 8ths (followed by rests). VC play small octave E/B 8ths (followed by rests) down to Great octave E/B/small octave G# 8ths (followed by rests). CB play small octave E 8ths in the pattern given.

Trumpets play E/G#/Line 2 E rinforzando 8ths to unison B-B 16ths to B-B 8ths (repeat the figures in the same bar). Pos play small octave E/G#/B 8ths to unison B-B 16ths to B-B 8ths (repeat same bar).

In Bar 6, flute I plays Line 3 F#-E-F#-D# staccato 8ths to E-E-E staccato 8ths to F# normal duration 8th legato slur to next bar. Flute II plays Line 2 B-B-B-B staccato 8ths to B-B-B staccato 8ths B# normal duration 8th legato to next bar. The piccolo plays Line 2 F#-E-F#-D# 8ths to E-G#-B staccato 8ths to B# normal duration 8th legato slur to next bar. The oboe plays Line 2 F#-E-F#-D# 8ths to E-G#-Line 1 B staccato 8ths to B# normal duration 8th. Clarinet I plays Line 2 A-A-A-A staccato 8ths to G#-E-E staccato 8ths up to G# normal duration 8th. Clarinet II plays Line 1 B-B-B-B staccato 8ths to B-B up to Line 2 G# staccato 8ths to F# non-staccato 8th. The bass clarinet plays Line 1 E rinforzando half note tied to dotted quarter note down to small octave G# 8th. Fag I plays small octave B rinforzando half note tied to B 8th to B down to G# staccato 8ths to F# non-staccato 8th. Fag II plays small octave E rinforzando half note tied to dotted quarter note down to G# 8th. Etc.

Bar 7 = <u>C# maj</u> (C#/E#/G#)

Flutes play Line 3 C#/E# rinforzando 8ths (followed by an 8th and quarter rest) to C#/E# rinforzando 8ths (followed by two 8th rests) to Line 2 A#/Line 3 E 8ths legato slur to (Bar 8) B/D# rinforzando 8ths (followed by an 8th and quarter rest) to B/D# 8ths (followed by two 8th rests) to G#/Line 3 D 8ths (etc). The piccolo follows the flute II line. Etc. The harp bottom staff plays small octave C#/G#/Line 1 C#/E# and (top staff) Line 2 C#/E#/G#/Line 3 C# 8ths (followed by an 8th and quarter rest) to another such pattern. Etc. In Bar 7, Pos play small octave C#/G#/middle C# rinforzando 8ths to unison G#-G# 16ths to G#-G# 8ths (repeat same bar). Trumpets play F/Ab/Line 2 Db 8th (enharmonic E#/G#/C#) to unison Ab-Ab 16ths to Ab-Ab 8ths (repeated same bar).

Bar 8 = <u>B maj</u> (B/D#/F#)

Flutes play Line 2 B/Line 3 D# rinforzando 8ths (followed by an 8th and quarter rest) to same B/D# 8ths (followed by two 8th rests) to G#/D 8ths. Etc. The harp bottom staff plays Contra-octave B/Great octave F#/small octave D# 8ths and (top staff) B/Line 1 D#/F#/B 8ths played twice. At the end of Bar 7, violins I play *div* Line 2 E/A# 8ths legato slur to (Bar 8) *unis* (and double-stopped) D#/B 8ths (followed by an 8th and

quarter rest) to legato slur Line 1 F#/Line 2 D#/B rinforzando 8ths (followed by two 8th rests) to *div* Line 2 D/G# rinforzando 8ths. Etc.

****

"Ascot Gavotte Part II" *Modto Grazioso* in 4/4 time, 21 pages, 82 bars. Key signature of D maj/B min or two sharps or F#-C# (four sharps for the Bb transposing instruments such as the clarinets and trumpets). Cue # 40808. Orchestrated (*Arr.*) by A. Courage. Dvd location: Chapter 22 starting at :17. Scene: Still the Ascot Gavotte but now the actors start to magically move about as the cue starts with the sforzando 8th notes initially sounded (the cue for them to come alive!).

[end session 9:44 pm]

[resume Tuesday, July 27 at 5:16 pm]

The initial tonality is the A major (A/C#/E) as most of the orchestra sounds sforzando 8th note (^ symbol above the notes). Flute I plays forte Line 3 A sforzando 8th notes (followed by an 8th and dotted 8th rest) to (now played *mp*) E 16th to C# dotted 8th to D 16th figure (crossbeam connected) down to Line 2 B dotted 8th up to C# 16th to (Bar 2) A dotted 8th to B 16th figure to C# dotted 8th to D 16th to stand alone E staccato 8th note (followed by an 8th and dotted 8th rest). The previous ten notes are all played under the legato slur/umbrella. Then flute I plays C# 16th legato to (Bar 3) B dotted 8th up to D 16th down to Line 2 F# dotted 8th note (followed by an 8th rest) to same F# double dotted quarter note up to A 16th (followed by an 8th and quarter rest). Flute II in Bar 1 plays forte Line 2 C# sforzando 8th note (followed by 8th and two quarter rests) to Line 2 E 8th note (followed by an 8th rest) up to (Bar 2) A half note tied to 8th note (followed by an 8th and quarter rest). It is silent in the next two bars.

Oboe I plays as flute I but an octave lower register. Oboe II plays Line 2 E sforzando 8th (followed by rests thru Bar 4). Clarinet I Line 2 E [written F#] 8th note (followed by an 8th and two quarter rests) down to Line 1 E staccato 8th (followed by an 8th rest) up to (Bar 2) A half note tied to 8th note (followed by rests thru Bar 4). Clarinet II plays Line 1 A sforzando 8th (followed by rests thru Bar 4). Fag I plays *f* small octave A sforzando 8th (followed by an 8th and dotted 8th rest) up to Line 1 E 16th (then follow the flute I melody line but of course played two octaves lower). Fag II plays Great octave A sforzando 8th (followed by rests thru Bar 2). In Bar 3, Fag II plays *mp* small octave D staccato quarter note (followed by a quarter rest) to C# 8th (followed by an 8th rest) down to B 8th (followed by an 8th rest) up to (Bar 4) E 8th (followed by an 8th rest) down to Great octave B 8th (followed by an 8th rest) back up to E 8th (followed by an 8th rest) down to Great octave E sforzando 8th (followed by an 8th rest).

In Bar 1, two horns play small octave A/middle C# [written E/G] sforzando 8th notes (followed by an 8th rest) and then play *p* small octave E/Line 1 E staccato quarter notes (followed by a quarter rest) to same E staccato quarter notes. After a quarter rest in Bar 2, the horns play A/Line 1 E staccato quarter notes (followed by a quarter rest) to same A/E [written Line 1 E/B] staccato quarter notes. In Bar 3, the horns play small octave and Line 1 F# [written C#] 8th notes (followed by an 8th rest) to B/D [written F#/A] 8th notes (followed by an 8th rest) to A#/middle C# 8th notes (followed by an 8th rest) to A/D# 8ths (followed by an 8th rest). In Bar 4, they play G#/Line 1 E 8ths (followed by an 8th rest) to A/D# 8ths (followed by an 8th rest) to G/Line 1 E 8ths (followed by an 8th rest and quarter rest).

In Bar 1, trumpets play *mf* and also written *(very classical)* small octave A and Line 1 A sforzando 8th notes (followed by rests thru Bar 3). In Bar 4, they return to play *p* small octave and Line 1 B [written C#] 8th notes (followed by an 8th rest) to another pair of B 8ths (followed by an 8th rest) to B 8th (followed by an 8th and quarter rest).

In Bar 1, the timp sounds *mf* Great octave A sforzando 8th (followed by rests thru Bar 4). The bells sound Line 2 A sforzando 8th (followed by rests thru Bar 4). The harp bottom staff plays forte Great octave A/small octave E/A/middle C# sforzando 8ths and also (top staff) A/Line 2 C#/E/A) 8ths (followed by rests thru Bar 4). After a half rest in Bar 1, the celeste plays *mp* Lines 2 & 3 C# 8th notes (followed by an 8th rest) to Lines 1 & 2 B 8ths (followed by an 8th rest) to (Bar 2) A 8ths (followed by an 8th rest) up to Lines 2 & 3 C# 8th notes (followed by an 8th rest) up to E 8th notes (followed by an 8th and quarter rest). In Bar 3, the celeste continues on Lines 1 & 2 B 8ths (followed by an 8th rest) down to F# 8ths (followed by an 8th rest) to same F# 8ths (followed by an 8th and quarter rest). In Bar 4, the celeste plays Lines 1 & 2 G# 8ths (followed by an 8th rest) to F# 8ths (followed by an 8th rest) to E 8th notes (followed by an 8th and quarter rest).

In Bar 1, ten violins I play forte Line 1 E/Line 2 C#/A sforzando 8th notes (followed by rests thru Bar 4). Eight violins II play the same 8th notes as violins I (followed by an 8th rest) to middle C#/E staccato quarter notes (followed by a quarter rest) to D/E staccato quarter notes. After a quarter rest in Bar 2, violins II play C#/E staccato quarter notes (followed by a quarter rest) to same C#/E staccato quarter notes to (Bar 3) small octave B/Line 1 F# 8ths (followed by an 8th rest) to unison D 8ths (followed by an 8th rest) to E 8th (followed by an 8th rest) to D# 8th (followed by an 8th rest) to (Bar 4) E 8th note (followed by an 8th rest) to D# 8th (8th rest following) to E 8th (followed by an 8th and quarter rest).

In Bar 1, violas play small octave E/Line 1 C#/A sforzando 8ths (followed by an 8th rest) and then play *mp* A/middle C# staccato quarter notes (followed by an 8th rest) down to G#/B staccato quarter notes. After a quarter rest in Bar 2, viole then play A/middle C# staccato quarter notes (followed by a quarter rest) to same A/C# quarter notes to (Bar 3) F#/B 8ths (followed by an 8th rest) to F#/B 8ths (followed by an 8th rest) to F#/A# 8ths (followed by an 8th rest) to F#/A 8ths (followed by an 8th rest). In Bar 4, viole play G#/B 8ths (followed by an 8th rest) to A/B 8ths (followed by an 8th rest) to G#/B 8ths (followed by an 8th and quarter rest).

VC play forte Great octave A sforzando 8th note (followed by an 8th and quarter rest). Then they now play (pluck *pizz*) small octave E staccato quarter note (followed by a quarter rest) to (Bar 2) Great octave A staccato quarter note (followed by a quarter rest) up to small octave C# staccato quarter note (followed by a quarter rest). In Bar 3, they pluck small octave D quarter note (followed by a quarter rest) to C# 8th (followed by an 8th rest) to Great octave B 8th (followed by an 8th rest) up to (Bar 4) E 8th (followed by an 8th rest) down to B 8th (followed by an 8th rest) back up to E 8th (followed by an 8th rest) down to (now *arco*) Great octave E 8th (followed by an 8th rest). CB follow the celli line thru Bar 3. In Bar 4, CB pluck small octave E 8th (followed by an 8th rest) up to B 8th (followed by an 8th rest) up to Line 1 E 8th (followed by an 8th rest) down to (now *arco*) small octave E sforzando 8th (followed by an 8th rest).

[7:15 pm] [8:40 pm: Susan and I just walked up to "Your House" and had teriyaki shrimp dinner for $6.95. On the way back, we decided to walk down an alley we never went down before to experience "something different." Indeed it was! We encountered a pigmy pig named "Twilight" wandering around loose! Fortunately it belonged to someone who came out to retrieve it. He and his wife bought it on eBay for $500.]

In Bar 5, flute I plays forte Line 2 G-A-B grace notes (notated as 32nd notes) to Line 3 C sforzando 8th note (followed by an 8th rest) down to G 8th (followed by an 8th and quarter rest) to same G 8th (followed by an 8th rest) to (Bar 6), after a quarter rest, G 8th (followed by an 8th rest) to G 8th (followed by an 8th rest) to G# rinforzando trill (to natural) to F#-G# after-beats (grace notes) to (Bar 7) A 8th note (followed by an 8th rest) to B rinforzando trill (to natural) to A-B after-beats to C 8th (followed by an 8th rest) up to E sforzando 8th note (followed by an 8th rest) to (Bar 8) A sforzando 8th note (followed by rests). At the end of this bar, the chorus starts to sing (as I'll describe shortly).

In Bar 5, the harp plays the C maj (C/E/G) tonality with the sforzando 8th notes. We find (bottom staff) small octave C/G/middle C/E and (top staff) Line 2 C/E/G/Line 3 C 8ths (followed by rests). The bells play Line 3 C sforzando 8th (followed by rests thru Bar 6 and most of Bar 7. The timp sounds *mf* the small octave C 8th note (followed by rests). Ten violins I play forte Line 1 G/Line 2 E/Line 3 C sforzando 8ths (followed by an 8th and dotted 8th rest) and then *mp* on Line 2 G 16th to E dotted 8th to F 16th figure (crossbeam connected) down to D dotted 8th to 16th figure to (Bar 6) C dotted 8th to D 16th figure to E dotted 8th to F 16th to stand alone G 8th (followed by an 8th rest) to the trill figure (see flute I description above) to (Bar 7) the same notes as flute I until the 4th beat where we find Line 2 D/E sforzando 8ths (followed by an 8th rest) to (Bar 8) C#/A sforzando 8ths (followed by an 8th and two quarter rests) down to Line 1 F dotted 8th to G 16th played *mp*. Eight violins II play the same notes as violins I thru Bar 6 and most of Bar 7 to Line 2 D/E rinforzando 8ths legato to (Bar 7) C/E staccato 8ths (followed by an 8th rest) up to D/F rinforzando 8ths legato to C/E 8ths (followed by an 8th rest) down to

G#/B sforzando 8ths (followed by an 8th rest) to (Bar 8) A/Line 2 E sforzando 8ths (followed by an 8th and two quarter rests) down to Line 1 F dotted 8th to E 16th. I'll skip the rest of the strings for these bars, and the remaining woodwinds (etc). In Bar 8, the horns play small octave A/middle C# sforzando 8ths (followed by an 8th rest). While the following three 8th notes are indicated as *optional*, they are obviously heard (chosen to be played) at this point (:31). So we find small octave and Line 1 A [written E] staccato 8th notes (followed by an 8th rest) to another such A pairing or octaves (followed by an 8th rest) to another such pairing (followed by an 8th rest). These notes are played in the *mp* dynamics.

At the end of Bar 8 (after a half and quarter rest), the chorus starts to sing. We hear "Ev-ry" notated as Line 1 F# dotted 8th to G 16th to [Bar 9, *Tempo Di Gavotta (Molto Grazioso)*] "Duke and earl and" notated as Line 1 A-A-A-A quarter notes to (Bar 10) "peer is here; Ev'ry" notated as A up to Line 2 D-D quarter notes down to Line 1 D dotted 8th to E 16th. In Bar 11, they sing "one who should be" notated as Line 1 F#-F#-F#-F# quarter notes to (Bar 12) "here is here. What a" notated as F# up to B to B quarter notes down to D dotted 8th to E 16th. In Bar 13, they sing "smash-ing ab-so-lute-ly" notated as F#-F# quarter notes to F-F#-G-E 8th notes to (Bar 14) "dash-ing spec-ta-cle-the" notated as A-A quarter notes to G-F#-G-E 8th notes to (Bar 15) as-cot op-'ning" notated as F#-F#-E-E quarter notes to (Bar 16) "day" notated as D dotted half note (etc).

Back in Bar 9, violins I play Line 1 A-A-A staccato quarter notes to A trill (to natural) to G# grace note or after-beat to (Bar 10) A tenuto quarter note legato slur up to Line 2 D 8th note (followed by an 8th rest) to same D 8th (followed by an 8th rest) down to Line 1 D dotted 8th to E 16th legato to (Bar 11) F#-F#-F# staccato quarter notes to F# trill to E# after-beat to (Bar 12) F# tenuto quarter note legato up to B 8th note (followed by an 8th rest) to B 8th (followed by an 8th rest) down to D-E 8th notes. Violins II pretty much follow suit but without, most noticeably, the trill figures. So we find in Bar 9 F#-F#-F#-F# staccato quarter notes to (Bar 10) F# tenuto quarter note legato to A 8th note (followed by an 8th rest) to G 8th (followed by an 8th rest) down to D quarter note legato to (Bar 11) D-D-E-E staccato quarter notes to (Bar 12) D tenuto quarter note legato to F# 8th (followed by an 8th rest) to G 8th (followed by an 8th rest) down to D quarter note.

Violas in Bar 9 play *mp* Line 1 D-D-E-E staccato quarter notes to (Bar 10) D tenuto quarter note legato to F# 8th (followed by an 8th rest) to D 8th (followed by an 8th rest) down to small octave B dotted 8th to Bb 16th. In Bar 11, viole continue on A-A-A#-A# staccato quarter notes to (Bar 12) B quarter note legato up to D 8th (followed by an 8th rest) to divisi B/D 8ths (followed by an 8th and quarter rest). VC play middle C-C-B-B staccato quarter notes to (Bar 10) A tenuto quarter note legato to middle C 8th (followed by an 8th rest) to B 8th (followed by an 8th rest) to B dotted 8th to Bb 16th to (Bar 11) A down to D to C to F staccato quarter notes to (Bar 12) F half note legato to G 8th (followed by an 8th and quarter rest). Silent in Bar 9, CB pluck in Bar 10 (after a quarter rest) small octave D 8th (followed by an 8th rest) up to G 8th (followed by two quarter rests). After a half rest in Bar 11, CB plucks F quarter note (followed by a quarter rest) to (Bar 12) B quarter note (followed by a quarter rest) down to G quarter note (followed by a quarter rest).

Back in Bar 9, flute I and celeste play *p grazioso* staccato 8th notes Line 2 D-A-F#-D (crossbeam connected) to E-A-G-E staccato 8ths (crossbeam connected) to (Bar 10) F#-A-F#-D up to G-D-Line 1 B-Line 2 D 8ths to (Bar 11) Line 1 A up to Line 2 F# to D

down to Line 1 A 8ths to A# up to Line 2 F#-E-C# 8ths to (Bar 12) B up to Line 2 F#-D-Line 1 B up to G-D-B-D staccato 8ths. Clarinet I also plays these notes but an octave lower register. After a half and quarter rest in Bar 12, oboe I plays *mp* Line 2 D-E legato 8ths note, while oboe II plays Line 2 D quarter note. Bassoon I in Bar 9 plays *mp* Line 1 D whole note tied to half note and 8th note next bar (followed by an 8th and quarter rest). In Bar 11, the bassoon plays small octave A half note legato to A# half note to (Bar 12) B half note tied to 8th note (followed by an 8th and quarter rest).

More instruments join in to play in Bar 13 as the chorus sings "smash-ing ab-so-lute-ly." The harp top staff plays *mp* ascending staccato 8th notes small octave A-Line 1 D-F#-A (D maj) down to A-middle C#-G-A 8ths down to (Bar 14) A-D-F#-A to B-D#-E-G (etc). The bottom staff plays Great octave A staccato quarter note (followed by a quarter rest) to another A staccato quarter note (followed by a quarter note) down to (Bar 10) D quarter note (followed by a quarter rest) up to G quarter note (followed by a quarter rest). The celeste plays Line 2 F# 8th (followed by an 8th and quarter rest) to Lines 1 & 2 G-F#-G-E staccato 8th notes to (Bar 14) A 8ths (followed by an 8th and quarter rest) to G-F#-G-E staccato 8ths.

The flute plays Line 1 8th notes A-F#-A-Line 2 D to C# half note (to natural) to B-C# after-beats to (Bar 14) D down to Line 1 A up to D to C 8th notes to Line 1 B half note trill. Oboe I plays Line 2 F#-F# staccato quarter notes to A grace note to G-F#-G-E 8th notes to (Bar 14) A-A staccato quarter notes to A grace note to G-F#-G-E 8th notes. Oboe II plays Line 2 D-D staccato quarter notes up to F# acciaccatura (grace note) to E-D#-E-C# 8th notes to (Bar 14) F#-F# staccato quarter notes to F# grace note to E-D#-E-Line 1 B 8th notes. Clarinets play Line 1 D/F# 8th notes (followed by an 8th and quarter rest) to C#/G 8ths (followed by an 8th and quarter rest) to (Bar 14) D/A and then small octave B/Line 1 G 8ths in that pattern. Fag I plays small octave A-F#-A-Line 1 D staccato 8ths to C# half note trill to B-C# after-beats to (Bar 14) D-A-D-C staccato 8ths to B half note trill. Fag II plays Great octave G# grace note to A sforzando 8th (followed by an 8th and quarter rest) to A 8th (followed by an 8th and quarter rest) to (Bar 14)< after a half rest, G 8th (followed by rests). After a quarter rest in Bar 13, horns play *p* on small octave and Line 1 A [written E] staccato 8th notes (followed by an 8th rest) to A half notes to (Bar 14), after a quarter rest, Line 1 D/A staccato 8ths (followed by an 8th rest) to small octave and Line 1 G half notes.

Violins I play as oboe I but an octave lower register, while violins II play as oboe II but an octave lower register. Violas play (as Fag I) small octave A-A staccato quarter notes up to middle C# half note trill to B-C# after-beats to (Bar 14) D down to small octave A-Line 1 D-C staccato 8ths to B half note trill (to natural). VC play small octave A-A staccato quarter notes down to Great octave A full-value half note up to (bar 14) small octave D-D staccato quarter notes up to G half note. CB pluck small octave A quarter note (followed by a quarter rest) down to Great octave A quarter note (followed by a quarter rest) up to (Bar 14) D quarter note (followed by a quarter rest) up to G quarter note (followed by a quarter rest).

In Bar 25, the chorus now sings "Pul-ses" notated as Line 1 E up to A staccato quarter notes (followed by a half rest) to (Bar 26) "rush-ing," notated as E up to B staccato quarter notes (followed by a half rest) to (Bar 27) "Fa-ces" notated as E up to Line 2 C# staccato quarter notes (followed by a half rest) up to (Bar 28) "Flush-ing" notated as D down to Line 1 E staccato quarter notes (followed by a half rest).

Violins I in Bar 25 play Line 2 E quarter note legato up to A staccato 8th note (followed by an 8th and half rest) down to (Bar 26) E quarter note up to B staccato 8th (followed by rests) to (Bar 27) E quarter note up to Line 3 C# 8th (followed by rests). Then, in Bar 28, violins I play *mp* small octave B-middle C# legato 16ths to D-D# staccato 16ths (all four notes are connected by two crossbeams as a figure) to E staccato 8th (followed by a 16th rest) to F# rinforzando 16th legato to G#-A-B down to E staccato (and decrescendo) 8th notes. Violins II play the same in Bars 25-27 as violins I but an octave lower register. In Bar 28, they play as violins I in the first half of the bar and then Line 1 E-E-E-D staccato 8th notes. After a quarter rest in Bar 25, violas play small octave E/middle C# 8ths (followed by an 8th and quarter rest) to (Bar 26). After a quarter rest, Line 1 D/G# 8ths (followed by rests) to (Bar 27), after a quarter rest, E/A 8ths (followed by rests). In Bar 28, they play as the violins in the first half of the bar and then Line 1 E_D-C#-B staccato 8th notes. VC pluck pizzicato Great octave A/small octave E quarter notes (followed by a quarter rest) up to Line 1 E rinforzando quarter note (followed by a quarter rest) down to (Bar 26) B/small octave E quarter notes (quarter rest following) up to Line 1 E quarter note (followed by a quarter rest) to (Bar 27) A/E quarter notes (quarter rest following) up to Line 1 E rinforzando quarter note (followed by a quarter rest). In Bar 28, VC are now *arco* playing as the viole but an octave lower register. CB plucks small octave A quarter note (followed by a quarter rest) down to E quarter note (followed by a quarter rest) to (Bar 26) B down to E quarter notes in that pattern to (Bar 27) A-A notes in that pattern down to (bar 28) E quarter note (followed by a quarter and half rest).

After a half rest in Bar 25, both flutes play *mf* Line 2 E quarter note trill (to sharp) to D#-E after-beats up to A 8th (followed by an 8th rest). After a half rest in Bar 26, they play E quarter note trill to D#-E after-beats up to B 8th note (followed by an 8th rest). After a quarter and dotted 8th rest in Bar 27, they play E 16th legato up to Line 3 C# down to E up to C# down to E staccato 8th notes up to (Bar 28) Line 3 D rinforzando quarter note legato slur down to E 8th (followed by an 8th and half rest). Fag I plays the same but an octave lower register.

Etc. [11:06 pm. Time for bed!]…[resume Wednesday, July 28 at 9:01 am]

"Ascot Insert" Reel 12/1, cue # 40809. 4/4 time, key signature of D maj/B min (2 sharps). 3 pages, 11 bars. Orchestrated by Franklyn. Instrumentation: flute, oboe, 2 "A" clarinets, bass clarinet, 2 bassoons, strings. [Note: The A clarinets are transposing instruments that sound a minor 3rd in variance to what is written, while the Bb clarinets are transposing instruments that sound a major 2nd in variance. Therefore, the written C for the Bb clarinet *sounds* (in C pitch or concert pitch) as the Bb note, while the C written note for the "A" clarinet *sounds* as the A note below. So the formula for the Bb instruments is to go down three steps starting with the written note (eg., C-B-Bb), while for the "A" instruments you go down 4 steps (eg., C-B-Bb-A) starting with the written note] Dvd location: Chapter 25 starting at :02.

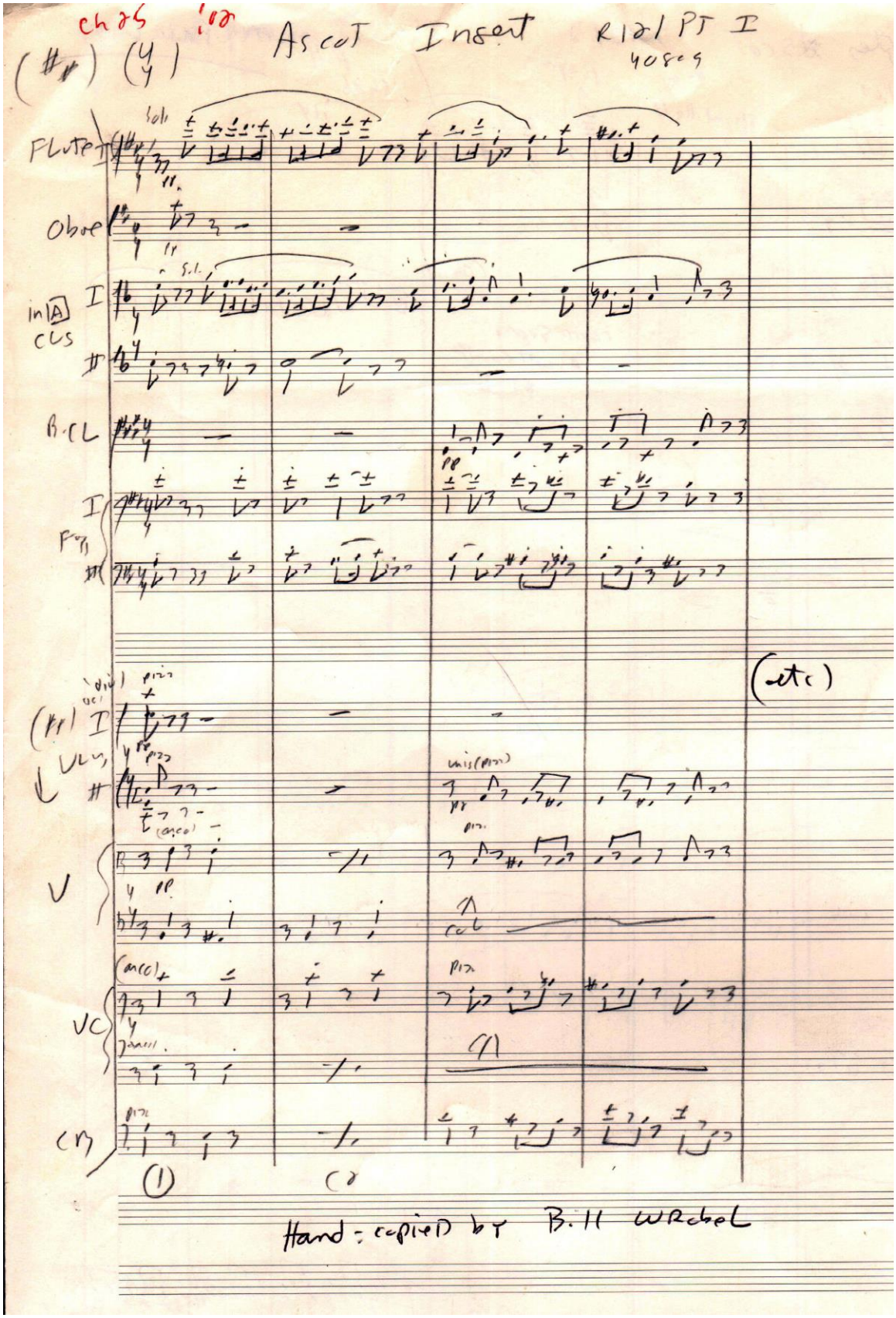
Ten violins I play *pp* divisi pizzicato Line 2 C#/A 8th notes followed by rests thru Bar 4. Eight violins II pluck *pizz* small octave A and double-stopped Line 1 E/A 8ths (followed by rests thru Bar 2). After a quarter rest in Bar 3, violins II pluck Line 1 F# 8th note (followed by an 8th rest) to E 8th (followed by an 8th rest) to D# 8th (followed by an 8th rest) to (Bar 4) E 8th (followed by an 8th rest) to D# 8th (followed by an 8th rest) to E 8th (followed by an 8th and quarter rest). Violas play *arco* (after an initial quarter rest in Bar

1) A/Line 1 E staccato quarter notes (followed by a quarter rest) to G#/E staccato quarter notes to (Bar 2), after a quarter rest, A/E quarter notes (followed by a quarter rest) to A/E quarter notes. After a quarter rest in Bar 3, they now pluck pizzicato B unison 8th note (followed by an 8th rest) to A# 8th (followed by an 8th rest) to B 8th (followed by an 8th rest) to (Bar 4) three B 8th notes in the pattern given for violins II. After a quarter rest in Bar 1, VC play *arco* small octave E/middle C# quarter notes (followed by a quarter rest) to E/Line 1 D staccato quarter notes to (Bar 2), after a quarter rest, E/C# quarter notes (followed by a quarter rest) to E/C# quarter notes. After a quarter rest in Bar 3, VC now pluck *pizz* unison F# 8th note (followed by an 8th rest) to F# 8th (followed by an 8th rest) to A 8th (followed by an 8th rest) to (Bar 4) G# 8th (followed by an 8th rest) to A 8th (followed by an 8th rest) to G# 8th (followed by an 8th and quarter rest). CB pluck pizzicato small octave A quarter note (followed by a quarter rest) down to E quarter note (followed by a quarter rest) repeated in Bar 2 to (Bar 3) Line 1 D quarter note (followed by a quarter rest) to C# 8th (8th rest following) to B 8th (8th rest following) up to (Bar 4) Line 1 E 8th note (followed by an 8th rest) down to B 8th (8th rest following) up to E 8th (8th rest following) down to small octave E 8th (followed by an 8th rest).

After a quarter and 8th rest in Bar 1, the flute begins to play the familiar dainty and proper "classical" melody line of Line 3 E 8th to C# dotted 8th to D 16th down to B dotted 8th to C# 16th to (Bar 2) Line 2 A dotted 8th to B 16th to C# dotted 8th to D 16th to E 8th (followed by an 8th and quarter rest) down to Line 2 A 8th to (Bar 3) B dotted 8th up to Line 3 D 16th down to F# staccato 8th (followed by an 8th rest) to same F# dotted quarter note up to A 8th to (Bar 4) G# dotted 8th to A 16th down to F# quarter note to E 8th (followed by an 8th and quarter rest). The oboe in Bar 1 plays Line 2 A staccato 8th (followed by rests thru Bar 4). The "A" clarinet I [set in the key signature of one flat] plays Line 2 Db [written Line 2 E] or enharmonic C# staccato 8th note (followed by an 8th and quarter rest) to Line 2 E [written G above] stand alone 8th to (see the flute I melody line). Clarinet II (also an "A" clarinet) plays Line 1 A [written Line 2 C] staccato 8th note (followed by an 8th and quarter rest and another quarter rest) to another (unclear) 8th note. In Bar 2, it plays A half note tied to A 8th note (followed by rests thru Bar 4).

Silent in Bars 1-2, the bass clarinet (key signature of four sharps) in Bar 3 plays *pp* Line 1 D [written E] quarter note tied to 8th note (followed by an 8th rest) to C# [written D#] staccato 8th (followed by an 8th rest) to small octave B staccato 8th [written C#] followed by an 8th rest to (Bar 4) Line 1 E [written F#] staccato 8th (followed by an 8th rest) down to B 8th (followed by an 8th rest) back to E 8th (followed by an 8th and quarter rest).

Fag I plays Line 1 E staccato 8th note (followed by an 8th and two quarter rests) to another E staccato 8th (followed by an 8th rest) to (Bar 2) E staccato 8th (followed by an 8th rest) to E quarter note tied to 8th note (followed by an 8th and quarter rest). In Bar 3, it plays Line 1 F# quarter note tied to 8th note (followed by an 8th rest) to E staccato 8th (followed by an 8th rest) to D# staccato 8th (followed by an 8th rest) to (Bar 4) E 8th (8th rest following) to D# 8th (8th rest following) to small octave B 8th (followed by an 8th and quarter rest). Finally, Fag II plays small octave A staccato 8th (followed by an 8th and two quarter rests) up to D 8th (followed by an 8th rest) to (Bar 2) C# staccato 8th (followed by an 8th rest) down to A dotted 8th to B 16th to C# 8th (followed by an 8th and quarter rest). In Bar 3, it plays B quarter note tied to B 8th (followed by an 8th rest) to A# staccato 8th (followed by an 8th rest) to A staccato 8th (followed by an 8th rest), ETC.

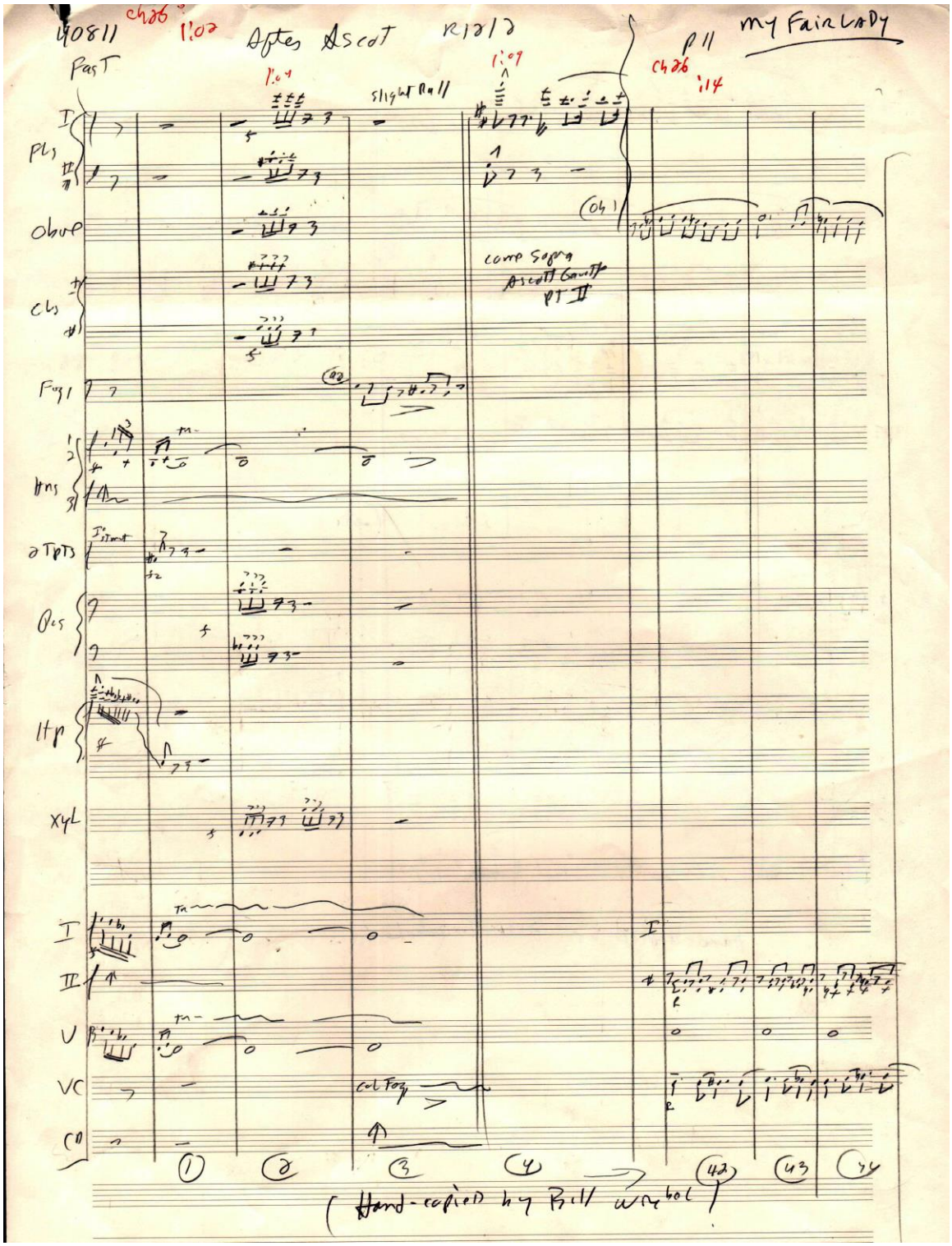

Ascot Insert
Flute
Oboe
in A
cls
B.Cl
Fg
(etc)
Vlns
V
Vc
Cb
Hand-copied by Bill Wrobel

****

"After Ascot" *Fast* in 4/4 time, 15 pages, 58 bars. R12/2, cue # 40811. Orchestrated by Al Woodbury. Dvd location: Chapter 25 starting at 1:02. Scene: Eliza loses her recently learned gentry composure when she yells at Dover, the race horse, to "move your bloomin' ass!" Everybody reacted with stunned disbelief except for the Jeremy Britt character (Freddy) that smiled with charismatic delight. He was really right for Eliza (and the right age) so I do believe the movie may've ended in a wrong turn when she stayed with Professor Doolittle.

In the grace bar, violins play *ff* descending 16th notes Line 2 E-D-Line 1 Bb-F (viole play this an octave lower register) to Bar 1) E-F grace notes to E whole note trill tied thru Bar 3. The harp plays Line 3 E 8th to descending 32nd notes D-C-Bb-Ab-G#-F (etc) gliss down to (Bar 1) small octave E 8th (followed by rests). Three horns play "3" triplet value descending 16th notes Line 1 E-small octave Bb-F [written Line 1 B-F-middle C] to (Bar 1) E-F small octave grace notes to E whole note trill tied to whole notes thru Bar 3. In Bar 1, two trumpets play *fz* Line 1 E [written F#] rinforzando-marked 8th note (followed by rests).

In Bar 2, trombones play *f* Ab/B/Line 1 D rinforzando 16th notes played three times (connected by two crossbeams) followed by a 16th/quarter/half rest marks. The xylophone is particularly noticed also playing forte rinforzando 16th notes Line 1 D-D-D (followed by a 16th and quarter rest) up to Line 2 E-E-E rinforzando 16ths (followed by a 16th and quarter rest). After a half rest in Bar 1, flute I plays forte Line 3 E-E-E 16ths (followed by a 16th and quarter rest) while flute II plays Line 2 B-B-B, and flute III plays Line 2 G#-G#-G# (combined we hear the E maj tonality or E/G#/B). After a half rest, the



oboe plays Line 2 B-B-B 16ths (followed by rests). After a half rest, clarinet I plays forte Line 2 G#-G#-G# [written A#-A#-A#] (followed by a 16th and quarter rest) while clarinet II plays D-D-D rinforzando 16ths. Combined with the flutes and oboe, we hear the E Dom 7th (E/G#/B/D). In Bar 3 (*slight Rall.*), two bassoons and the VC/CB play small octave E 8th (followed by an 8th rest) to D 8th note (followed by an 8th rest) to C# 8th

(followed by an 8th rest) to Great octave B 8th note (followed by an 8th rest). All notes are decrescendo (> hairpin under the notes). Double bar lines then cross thru the staves and spaces at the end of this bar, signaling a change in the music's structure. The key signature in Bar 4 is now once again two sharps. At this point (1:09), flute I plays Line 3 A sforzando 8th note (followed by an 8th and dotted 8th rest) down to E stand alone 16th note down to C# dotted 8th to D 16th figure to B dotted 8th to C# 16th (etc). Essentially we hear a repeat of the "Ascot Gavotte Part II" cue.

Let's skip to the seque scene (but same cue) located in Chapter 26. It is evening time and we see Freddy very near the professor's flat holding flowers for Eliza, nervously pacing about. At the end of Bar 41 (:14), the oboe plays the melody line on Line 1 B-Line 2 C 8th notes (crossbeam connected) up to (Bar 42) D-E 8th notes (crossbeam connected) to D-C 8th notes (crossbeam connected) to B-A 8th notes (crossbeam connected) to B-C 8th notes (crossbeam connected) to (Bar 43) D dotted half note (all these eleven notes are played under the legato umbrella arc/curve line). Then the oboe plays A-B 8th notes to (Bar 44) C-D-C-B quarter notes (all legato) to (Bar 45) A half note tied to quarter note (followed by a quarter rest).

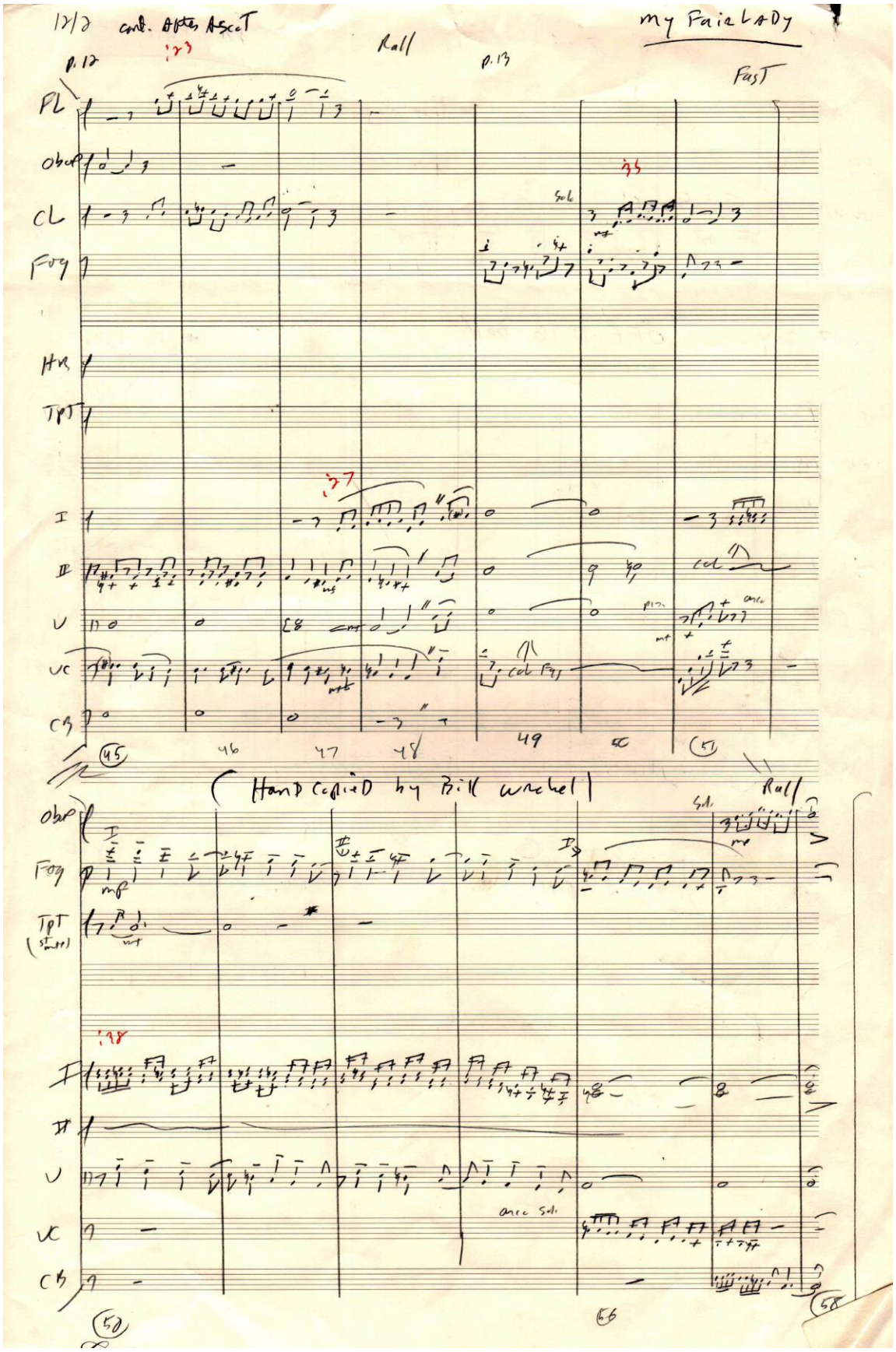
Back in Bar 42, violins II play *p* (after an 8th rest) side-bracketed double-stopped Line 1 D/G 8th notes (followed by an 8th rest) to D/G 8th notes (followed by an 8th rest) to D#/G 8ths (followed by an 8th rest) to D#/G 8ths. After an 8th rest in Bar 43, the violins then play E/G 8th notes (followed by an 8th rest) to E/G 8th notes (followed by an 8th rest) to Eb/G 8th notes (followed by an 8th rest) to D/G 8ths. After an 8th rest in Bar 44, they play middle C/E 8th notes (followed by an 8th rest) to C/E 8th notes (followed by an 8th rest) to C/F 8th notes (followed by an 8th rest) to C/F 8ths again. After an 8th rest in Bar 45 (start of page 12), they play middle C/F# 8ths (etc).

Back in Bar 42, the VC play *p* an inner line or supplementary pattern of notes. We find small octave D tenuto dotted quarter note to D 8th legato to D# dotted quarter note to D# 8th legato to (Bar 43) E dotted quarter note to E 8th legato to Eb to D quarter notes to (Bar 44) D dotted quarter note to E 8th to F dotted quarter note to F 8th legato to (Bar 45) F# dotted quarter note to F# 8th to E to D quarter notes. In Bar 45, CB play small octave G whole note (repeated next bar) to (Bar 47) E whole note.

After a half and quarter rest in Bar 45, the flute plays Line 2 (Line 1 for the clarinet) G-A 8th notes (crossbeam connected) to B-C 8th notes to B-A 8th notes to G-F# 8th notes to G-A 8th notes (each pair crossbeam connected) to (Bar 47) B half note tied to quarter note (followed by a quarter rest). After an 8th rest in Bar 46, violins II play Line 1 D/G 8th notes (followed by an 8th rest) to D/G 8ths (8th rest following) to D#/G 8th notes (followed by an 8th rest) to D#/G 8th note. VC play small octave D dotted quarter note to D 8th legato to D# dotted quarter note to D# 8th.

After a half and quarter rest in Bar 47, violins I show up to play (:27) Line 1 E-F# 8th notes (crossbeam connected) to (Bar 48) G-A-G-A 8th notes (crossbeam connected) down to E-G 8th notes (followed by the " pause marks) up to B-Line 2 C# 8th notes legato slur to (Bar 49) D whole note tied to whole note next bar.

In Bar 47, violins II play F#-E-D# quarter notes to (now played *mf*) E-F# 8th notes (like violins I) to (Bar 48) E-D-middle C# legato quarter notes (followed by the " pause marks/rest) up to A-G 8th notes to (Bar 49) A whole to (Bar 50) B to Line 2 C half notes played legato. Viole in Bar 47 play double-stopped small octave G/B whole notes < *mf* to (Bar 48) G half note to A quarter note (followed by the pause marks) up to Line 1 D-E


my Fair Lady
Fast
Roll
p. 12
p. 13
Fl
Ob
Cl
Fag
Hrn
Tpt
I
II
V
Vc
Cb
(Hand copied by Bill Wachel)
Roll
Tpt (Straight)

legato 8th notes to (Bar 49) F# whole note tied to whole note next bar. VC in Bar 47 play small octave F#-E-D# quarter notes to D (natural) quarter note *mf* to (Bar 48) C- quarter note to Great octave B-A quarter notes (followed by the " pause marks) up to small octave tenuto A quarter note. CB are silent after Bar 47.

In Bar 49, the bassoon and celli play Line 1 D staccato 8th note (followed by an 8th rest) down to small octave D staccato 8th note (followed by an 8th rest) to C staccato 8th note (followed by an 8th rest) up to middle C staccato 8th note (followed by an 8th rest) to (Bar 50) B down to Great octave B to A up to small octave A staccato 8th notes in that pattern to (Bar 51, for the bassoon only) Great octave G 8th note followed by rests. VC however play ascending and crescendo 8th notes starting on Great octave G-small octave D-B-Line 1 D to Line 1 G 8th note (followed by an 8th and quarter rest). After an 8th rest in Bar 51, viole play (pizzicato) ascending 8th notes small octave D-A-Line 1 D up to B (followed by rests). After a quarter rest in Bar 50, the clarinet plays (:35) *mf* Line 1 D dotted 8th note to E 16th to G dotted 8th to F# 16th to E dotted 8th to F# 16th to (Bar 51) E half note tied to quarter note (followed by a quarter rest).

After a half and quarter rest, the violins start to play (:38) a raid sequence of 16th note figures as Higgins dashes up the stairs into his flat, completely oblivious to Freddy's presence. We find Line 1 G/G-G/B 16ths to A/C-A/C 16ths (that is, the top line play B-B to C-C 16ths while the bottom line violins play G-G-A-A 16ths). In Bar 52, they continue the 16th note run on B/Line 2 D-B/D 16ths to C/E-C/E 16ths to G/B to A/C 16ths in that pattern to B/D to C/E 16ths in that pattern down to G/B to A/C 16ths. In Bar 53, the top line play Line 2 D-D-E-E to D-D-C-C to B-B-A-A to G-G-A-A 16th notes, while the bottom line plays B-B-C-C to B-B-A-A to G-G-F#-F# to E-E-F#-F#. In Bar 54, the top line violins continue on B-B-C-C down to G-G-A-A to B-B-C-C to G-G-A-A, while the bottom line violins play G-G-A-A to E-E-F#-F# to G-G-A-A to E-E-F#-F#. In Bar 55, this pattern concludes for the violins. The top line violins play B-B-A-A down to G-G-F#-F# to E-E-D-D to middle C-C-B-B, while the bottom line violins play G-G-F#-F# to E-E-D-D to C-C-B-B to small octave A-A-G-G. The violins in Bar 56 then settle on middle C/E whole notes tied to whole notes next bar and to whole notes (held fermata) in end Bar 58 decrescendo.

Back in Bar 52, the bassoon and violas play (after an 8th rest) Line 1 G-F#-E tenuto quarter notes to D 8th note tied to (Bar 53) 8th note (quarter note duration) to middle C-B-A tenuto quarter notes to G 8th. After an 8th rest in Bar 54, Fag now takes over and plays (along with the viole) Line 1 E to D to C tenuto quarter notes to small octave B 8th note tied to (Bar 55) 8th note to A-G-F# tenuto quarter notes to E 8th note. In Bar 56, Fag I returns to play small octave C to Great octave B 8th notes (crossbeam connected) to A-G 8ths to F#-G 8ths to F#-E 8ths to (Bar 57) D 8th note (followed by rests thru end of cue). Viole meanwhile play small octave G whole note tied to next two bars.

VC in Bar 56 take over the descending 16th note figures on C-C-Great octave B-B to A-A-G-G to F#-F#-G-G to F#-F#-E-E to (Bar 57) D-D-E-E to D-D-C-C (followed by a half rest and then a whole rest held fermata in end Bar 58. In Bar 57, CB temporarily takes over the pattern on small octave D-D-E-E to D-D-C-C 16ths to Great octave B 8th note to A dotted quarter note tied to (Bar 58) A whole note decrescendo and held fermata.

After a quarter rest in Bar 57 (*Rall.*), the *solo* oboe plays *mp* Line 2 D dotted 8th to E 16th up to G dotted 8th to F# 16th to E dotted 8th to F# 16th to (Bar 58) E whole note decrescendo and held fermata.

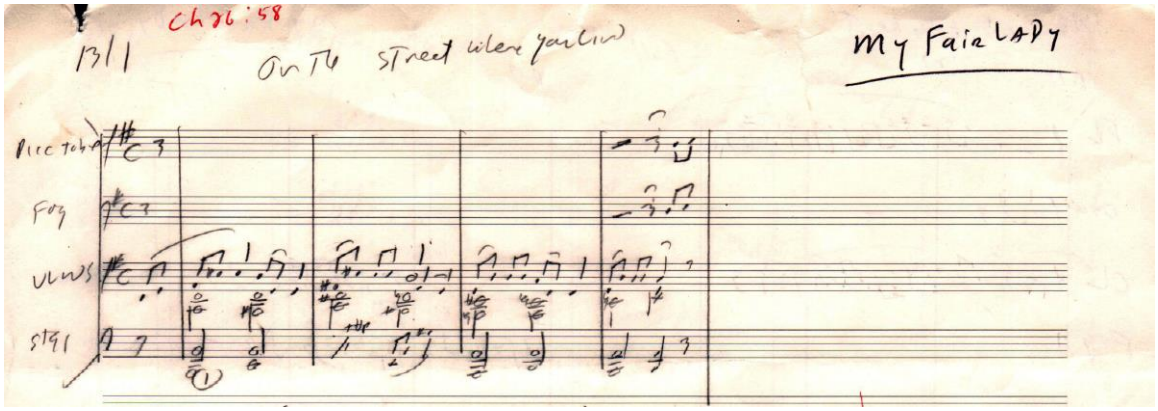
End of cue.

****

"On The Street Where You Live" *Moderato* in C time, 31 pages, 124 bars. Key signature of G maj/E min (one sharp). Orchestrated by A. Courage. Dvd location: Chapter 26 starting at :58. It's delightful to finally hear someone new singing for a change, especially a fine song like this.

In the grace bar, ten violins I play *mp* Line 1 D-E 8th notes legato slur to (Bar 1) F# up to Line 2 C# 8th notes to same C# quarter note down to B down to E legato 8th notes to same E quarter note to (Bar 2) F# up to C# legato 8th notes to C#-C# 8th notes to B half note down to (Bar 3) E up to B legato 8th notes to same B-B 8th notes to A down to D 8th notes to same D quarter note to (Bar 4) E up to B legato 8th notes to B-B 8ths to A quarter note held fermata (followed by a quarter rest).

Eight violins II in Bar 1 play *mp* Line 1 D-D half notes to (Bar 2) D# half note to *div* notes with the top line playing F# legato to E quarter notes and also D half note to (Bar 3) *unis* middle C# to C half notes to (Bar 4) C half note to divisi C/E quarter notes held fermata (followed by a quarter rest). Viole in Bar 1 play *mp* small octave A to G# half notes (repeated next bar) to (Bar 3) G to F# half notes to (Bar 4) G half note to F# quarter note held fermata (followed by a quarter rest). VC in Bar 1 play *mp* Great octave



B-B half notes (repeated next bar) to (Bar 3) A-A half notes to (Bar 4) A half note to A quarter note held fermata (followed by a quarter rest). CB in Bar 1 play *mp* Great octave B half note up to small octave E half note (repeated next bar) to (Bar 3) Great octave A half note up to small octave D half note down to (Bar 4) A half note up to small octave D quarter note held fermata (followed by a quarter rest).

After a half rest in Bar 2, the harp plays *mp* legato 8th notes Great octave E up to B up to small octave G# quarter note. After a half and quarter rest, the top staff plays Line 1 D up to B Line 1 8th notes. After a half rest in Bar 4, the harp returns to play arpeggiando (wavy line rolled chord) quarter notes Great octave D/A/small octave F# and (top staff) middle C/E/A quarter notes held fermata (followed by a quarter rest). After a half rest in Bar 4 and then a quarter rest held fermata, the piccolo and oboe play *mp* B to Line 2 C legato 8th notes, while Fag I plays small octave B to middle C 8th notes.

After a half and quarter rest in Bar 4, Freddy (or "Freddie" as written in this particular cue) begins to sing ((1:10). We hear "When she" notated as Line 1 B to Line 2 C 8th notes. In Bar 5 (start of page 2) he sings "mentioned how her aunt bit off the" notated as Line 2 D-E-D-C 8th notes to Line 1 B-A-B-Line 2 C 8th notes to (Bar 6) "spoon" (followed by a quarter rest) notated as Line 2 D half note. After an 8th rest in Bar 6, the celeste responds *mf* on Lines 2 & 3 D sforzando 8th notes down to staccato 8th notes Lines 1 & 2 B down to G down to E down to small octave and Line 1 B 8ths (followed by a quarter rest). The decrescendo hairpin is placed under the notes. After an 8th rest, flute I also responds with Line 3 D sforzando 8th down to Line 2 B-G staccato 8ths to E down to Line 1 B staccato 8ths (followed by a quarter rest). Flute II plays Line 2 B sforzando 8th down to G-Eb 8ths down to Line 1 B-F# 8ths (followed by a quarter rest). After an 8th rest, the clarinets respond similarly with Line 2 D/G sforzando 8ths down to B/Eb to G/B staccato 8ths to E/G to small octave B/Line 1 D staccato 8ths (followed by a quarter rest).

Back in Bar 5, three horns play *mp* small octave D to D# half notes to (Bar 6) E-Eb-D quarter notes (all notes played under the legato umbrella) followed by a quarter rest. The harp is arpeggiando on Great octave G/small octave D/B/Line 1 D/G/B/Line 2 D staccato quarter notes (followed by a quarter rest) to small octave G/B/Line 1 Eb/G/B staccato quarter notes (also arpeggiando) followed by a quarter rest. In Bar 6, the harp continues on ascending 8th notes starting Great octave G-small octave D-Eb-B-Line 1 D to staccato triad E/G/B 8th notes (followed by a quarter rest). The piccolo plays Line 2 D-E legato 8th notes to now staccato 8th notes D-C to B-A to once again legato 8th notes B-Line 2 C to (Bar 6) D half note tied to D 8th note (followed by an 8th rest) to A-B 8th notes

to (Bar 7) C to D quarter notes to C-D grace notes to C quarter note to Line 1 B quarter note to (Bar 8) A half note tied to 8th note (followed by an 8th rest) to G-A 8ths. Fag I plays the same but an octave lower register. The bass clarinet plays small octave G-G half notes to (Bar 6) A-Ab-G quarter notes (followed by a quarter rest).

After an 8th rest in Bar 5, violins I play *Lightly* and *mp* Line 1 B 8th (followed by an 8th rest) to A 8th (followed by an 8th rest) to B 8th (8th rest following) to A 8th note to (Bar 6), after an 8th rest, B 8th note (then 8th rest) to same B 8th (rest) to B 8th note (8th rest following). In the same pattern, violins II play Line 1 G-G-G-G 8ths to (Bar 6) G-G-G 8ths. In the same pattern, viole play small octave B-middle C-B-C 8ths to (Bar 6) B-B-B 8ths. VC play *mp* small octave D dotted quarter note to D 8th legato to D# dotted quarter note to D# 8th legato to (Bar 6) E-Eb-D quarter notes (followed by a quarter rest) to (Bar 7) E half note to E-F quarter notes to (Bar 8) F# quarter note, and then plucks pizzicato on Great octave A down to D staccato quarter notes (followed by a quarter rest). In Bar 5, CB plucks *pizz* small octave G quarter note (followed by a quarter rest) to another G quarter note (followed by a quarter rest) to (Bar 6) G 8th (followed by a quarter rest) to G 8th (followed by a quarter rest) down to Great octave G 8th (followed by an 8th and quarter rest). Bar 7 repeats Bar 5. In Bar 8, CB plucks D up to A back to D staccato quarter notes (followed by a quarter rest).

At the end of Bar 6, Freddie sings "She com-" notated as A-B 8th notes to (Bar 7) "plete-ly done me" notated as Line 2 C-D-C-B quarter notes to (Bar 8) "in" as Line 1 A half note (followed by a quarter rest). The harp in Bar 7 is arpeggiando on Great octave G/small octave E/A/middle C/E/A/Line 2 C staccato quarter notes (followed by a quarter rest) to A/middle C/E/A/C quarter notes (followed by a quarter rest). In bar 8, it plays ascending 8th notes Great octave D-A-small octave F#-middle C to D and then F#/A/Line 2 C#/D staccato 8th notes (followed by a quarter rest). Horns play small octave E dotted half note to F quarter note to (Bar 8) F# [written middle C#] half note tied to 8th note (followed by an 8th and quarter rest). After an 8th rest, the celeste responds with Lines 2 & 3 E sforzando 8th notes down to staccato 8th notes C down to A down to F# down to D decrescendo (followed by a quarter rest). The flutes and clarinets also respond similarly. Flute I plays Line 3 E to staccato C-A-F#-D, while flute II plays C to A-E to C-C 8ths. Etc.

Let's skip to page 7 in Bar 26. After a half rest, Freddie sings (2:08) the principal melody line of the song. We hear "I have" sung as middle C to D quarter notes to (Bar 27) "of-ten walked" notated as E to A quarter notes to same A half note tied to quarter note next bar (followed by a quarter rest). Then he sings "Down this" notated as G-F# quarter notes to (Bar 29) "street be-fore" notated as E to C quarter notes to same C half note tied to quarter note next bar (followed by a quarter rest). Then he sings "But the" notated as C to D quarter notes to (Bar 31) "pave-ment al-ways" notated as E up to B-B-B quarter notes to (Bar 32) "stayed Be-neath my" notated as B-Line 2 C-B-C quarter notes (etc).

In Bar 25, violins I play middle C whole note rinforzando tied to C half note next bar. Then they play *con tenerezza* (with tenderness) Line 2 C legato slur to D quarter notes to (Bar 27) E up to A quarter notes to same A half note tied to half note next bar, and then G to F# quarter notes to (Bar 29) E down to C quarter notes to same C half note tied to half note next bar, and then C-D quarter notes to (Bar 31) E up to B legato quarter

notes to B-B tenuto quarter notes to (Bar 32) C to Line 3 C quarter notes to B-C quarter notes.

After a quarter rest in bar 25, eight violins II play middle C/G quarter notes (followed by a quarter rest) to B/G quarter notes to (Bar 26), after a quarter rest, A/G quarter notes and then up to (with tenderness) F#/A legato to Ab/B quarter notes. In bar 27 (double bar lines traverse down the score), the violins continue on G/B quarter notes legato slur up to Line 2 C/E quarter notes to same C/E half notes tied to half notes next bar, and then B/E to A/D quarter notes to (Bar 29) G/B down to E/G quarter notes to E/G half notes tied to half notes next bar, and then F#/A to Ab/B quarter notes to (Bar 31) G/Line 2 C up to E/G legato quarter notes to two E/G tenuto quarter note dyads to (Bar 32) D#/F# half notes to E/F# half notes.

After a quarter rest in Bar 25, violas play G/Line 1 E quarter notes (followed by a quarter rest) to same G/E quarter notes to (Bar 26), after a quarter rest, G/E quarter notes. Then they play *con tenerezza* A/middle C to B/D quarter notes to (Bar 27) middle C/E up to E/A quarter notes to same E/A half notes tied to half notes next bar, and then E/G to D/F# quarter notes to (Bar 29) B/E down to A/C quarter notes to A/C half notes tied to half notes next bar, and then A/C to B/D quarter notes to (Bar 31) middle C/E up to G/B quarter notes to G/B tenuto quarter notes played twice. In bar 32, the top line violas play B-Line 2 C quarter notes to B-C again, while the bottom line violas play F#-F# half notes.

In Bar 25, VC play middle C rinforzando half note to B half note to (Bar 26) A half note down to Great octave G half note. In bar 27, VC play *poco espr* Great octave C quarter note up to G half note up to small octave E quarter note legato to (Bar 28) G-A quarter notes to B half note. Bar 29 repeats Bar 27 to (Bar 30) G-A-middle C-D quarter notes to (Bar 31) Line 1 E half note to D-E quarter notes to (Bar 32) B-middle C-B-C quarter notes. In Bar 27, CB plays (I believe pizzicato) small octave C quarter note (followed by a quarter rest) up to G quarter note followed by a quarter rest (repeated thru Bar 31) to (Bar 32) D# quarter note (followed by a quarter rest) to D quarter note (followed by a quarter rest).

After a half rest in Bar 26, the oboe plays *mf* middle (Line 1) C to D quarter notes legato to (Bar 27) E-A quarter notes to A half note tied to half note next bar (etc). Clarinet I in Bar 25 plays middle C rinforzando whole note tied to half note next bar, and then C to small octave B quarter notes to (Bar 27) C quarter note (followed by rests)> After a half rest in Bar 28, it plays B half note tied to quarter note next bar (followed by rests). Etc. After a half rest in Bar 26, clarinet II plays small octave A to Ab quarter notes to (Bar 27) G quarter note (followed by rests next several bars). After a half rest in Bar 26, the bass clarinet plays small octave G [written A] half note tied to whole note next bar and tied to half note in Bar 28, and then it plays another G half note tied to whole note next bar and to half note next bar. In Bar 25, Fag I plays middle C rinforzando half note legato to B half note to (Bar 26) A half note, and then F# half note legato to (Bar 27) E whole note tied to E half note next bar, and then F# half note to (Bar 29) E whole note tied to half note next bar (etc). After a half rest in Bar 26, Fag II plays *mp* Great octave G half note down to (Bar 27) C whole note tied to half note next bar up to G half note down to (Bar 29) C whole note tied to half note next bar (etc).

After a quarter rest in Bar 27, I believe only horn I plays *mp espr* legato quarter notes Line 1 D-E-A to (Bar 28) G down to E quarter notes down to small octave G

[written Line 1 D] half note. After a quarter rest in Bar 29, the horn plays D-E-B quarter notes to (Bar 30) G-E-middle C-B descending quarter notes to (Bar 31) A quarter note to G half note (all nine notes are played under the legato umbrella). And then Line 1 G [written Line 2 D] quarter note to (Bar 32) F# [written Line 2 C#] whole note. In Bar 27, the harp plays *mp* Great octave C quarter note up to G half note up to small octave E quarter note to (Bar 28) G to A quarter notes to B half note. The bells in Bar 27 play *p* Line 2 E quarter note (followed by a quarter rest) up to A quarter note (followed by a quarter rest). In Bar 29, the bells return to play E quarter note (followed by a quarter rest) down to C quarter note (followed by a quarter rest). In Bar 27, a drum (snare drum?) plays four quarter notes repeated next several bars, while another drum plays on the 1st and 3rd beats.

Skipping to Bar 57 (2:52), Freddie sing "Live" notated as Line 2 C whole note tied to half note next bar (followed by a quarter rest). He then sings "And" notated as C quarter note to (Bar 59) "Oh" notated as Line 2 E whole note tied to half note next bar to "the tow-er-ing" notated as D quarter note to "3" triplet value descending quarter notes D-C-B to (Bar 61) "feel-ing" notated as D half note down to Line 1 A half note tied to quarter note next bar (followed by a quarter rest). Then he sings "Just to" notated as B to C quarter notes to (Bar 63) "know" as D whole note tied to quarter note next bar to "some-how you are" notated as C quarter note to "3" triplet value descending quarter notes C-B-A. Etc.

In Bar 58, violins I play divisi B/Line 2 D tenuto quarter notes legato to A/C quarter notes. Then they play a run of four 16th notes to "6" sextuplet value 16ths. So the top line violins I play B-Line 2 C-D-E to "6" value 16ths F#-G-A-B-Line 3 C-D, while the bottom line violins play G-A-B-Line 2 C 16ths to "6" value D-E-F#-G-A-B crescendo. Violas play the same but an octave lower register. The flutes, oboes, and clarinets also play this run of 16th notes. Etc.

In Bar 59, all violins then play *mf* unison Line 3 E whole note tied to quarter note next bar to D quarter note to "3" triplet value quarter notes D-C-B to (Bar 61) D half note down to Line 2 A half note tied to half note next bar to B-C quarter notes to (bar 63) D whole note tied to quarter note next bar to C quarter note to "3" triplet value quarter notes C-B-A. Viole play the same but an octave lower register. VC play small octave G# half note down to E tenuto half note to (Bar 60) F# to G# tenuto half notes to (Bar 61) A up to middle C up to E to D quarter notes crescendo to (Bar 62) D-C-B-A quarter notes. CB play small octave E quarter note (followed by a quarter rest) to another E quarter note (followed by a quarter rest) to (bar 60) Great octave B quarter note (followed by a quarter rest) up to E quarter note (followed by a quarter rest). Flutes I-II play in Bar 59 Line 2 G#/B whole notes *mf* to (Bar 60) F#/A to G#/B half notes to (Bar 61) F#/A half notes to D/F# half notes tied to half notes next bar, and then F#/A half notes up to (Bar 63) Ab/Line 3 C whole notes tied to quarter notes next bar (etc). Etc on the rest of the woodwinds.

Horn I plays Line 1 G# [written Line 2 D#] whole note to (Bar 60) A to B half notes, while horns II-III play B/Line 1 D whole notes tied to half notes next bar and then to D/E half notes. Trombones play *mp easy!* Great octave E/B/small octave G# whole notes to (Bar 60) B/F#/A half notes to E/B/G# half notes. After a quarter rest, the harp plays *brillante* a run of legato ascending 16th notes forte on small octave E-F#-G#-B

crescendo to (top staff) Line 1 E-F#-G#-B up to Line 2 E-F#-G#-B to (bar 60) Line 3 E quarter note (followed by a quarter and half rest).

Etc.

****

"Street Insert 1" R13/2. Orchestrated by R. Franklyn. [Note: I am not sure where this insert belongs]

****

"Street Insert 2" R13/3, cue # 40815. 7 pages, 25 bars. Cut time. R. Franklyn orchestrates. This instrumental insert is placed between the singing when the housekeeper comes out and says to Freddy, "Oh, sir?!" and notifies him that Eliza is not interested in having visitors for a long time. Dvd location: Chapter 26 starting at 3:44.

Ten violins I are divisi. The top line violins play Line 3 C whole note tied to quarter and 8th note s next bar (followed by an 8th and quarter rest) to E quarter note legato to (Bar 3) F-G-B-A quarter notes down to (Bar 4) D quarter note tied to 8th note (followed by rests)> The bottom line violins I play Line 2 quarter notes A-B-A-G to (bar 2) A quarter note tied to 8th note (followed by an 8th and quarter rest) to Line 1 Bb quarter note to (Bar 3) A up to Line 2 C half notes to (Bar 4) C quarter note to B 8th (followed by rests). Eight violins II play Line 2 E/G whole notes tied to quarter and 8th notes next bar (followed by an 8th and quarter rest) down to Line 1 E/G quarter notes to (Bar 3) F-G-B-A quarter notes for the bottom line and als0 (for the top line) Line 2 C half note up to G-F quarter notes down to (Bar 4) Line 1 D/F quarter notes tied to 8th notes (followed by rests). Viole follow the violins I divisi lines in the first four notes (but an octave lower register). Then they play small octave C# quarter note to (Bar 3) D half note to E-F quarter notes to (Bar 4) A quarter note to G 8th (followed by an 8th rest). Then the viole and VC are *soli* playing the *Street* motif on small octave C legato to D quarter notes to (Bar 5) E up to A quarter notes to A half note tied to half note next bar to G-F quarter notes to (Bar 7) E down to C quarter notes to same C half note tied to half note next bar (etc). After a quarter rest in Bar 5, divisi violins I play *p* Line 2 D/A tenuto half notes to C/E tenuto quarter notes tied to quarter notes next bar, and then down to Line 1 E/Line 2 C quarter notes to F/A half notes. After a quarter rest in Bar 5, violins II play divisi A/Line 2 E tenuto half notes down to E/G tenuto quarter notes tied to quarter notes next bar down to middle C/G quarter notes down to A/middle C quarter notes to B/D quarter notes. Viole play small octave E up to A quarter notes to A half note tied to half note next bar, and then G to F quarter notes. CB play small octave C quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest), repeated next four bars. Etc.

****

"Off To The Ball" R13/4, cue # 40816, 9 pages, 37 bars. Key signature of G maj/E min (one sharp). Orchestrated by Al Woodbury. Dvd location: Chapter 28 starting at :04. Scene: Eliza looks lovely in her elegant dress as she descends the stairs. This is the *big* night and the final test of whether Higgins succeeded in transforming the un-bathed street flower peddler to a lady of high social standing. This is simply a fabulous strings-dominant cue, one of the most memorable instrumental cues in this score.

Grace bar = G maj (G/B/D)

In the grace bar, divisi violins I (top line are six players; bottom line are four players) play (the "I Could've Danced All Night" motif) Line 1 D/G up to G/B up to B/Line 2 D legato 8th notes. Divisi violins II (I believe eight) play small octave B/Line 1 D to D/G to G/B 8th notes. Six viole play small octave G/B to B/D to D/G legato 8th notes.

Bar 1 = G maj (G/B/D) to B min (B/D/F#)

Violins I play Line 2 D/G dotted half notes legato slurs to D/F# quarter notes, while violins II play B/Line 2 D dotted half notes tied to quarter notes, and viole play Line 1 G/B dotted half notes to F#/B quarter notes. Celli, however, are highlighted richly playing the fluid inner line of notes. We find Great octave G up to small octave D 8th notes (crossbeam connected) up to "3" triplet value 8th notes B-middle C-C# (crossbeam connected) [these first five notes are under the legato arc/umbrella] up to E-D 8th notes (crossbeam connected) down to D up to B legato 8th notes (crossbeam connected).

Bar 2 = <u>B min</u> (B/D/F#)

Violins I play Line 2 D/F# half notes tied to 8th notes, and then down to Line 1 D/F# to G/B to B/D legato 8th notes. Violins II play B/D half notes tied to 8th notes, and then down to (top line) F#-G-B 8th notes and also (bottom line) D quarter note up to F# 8th. Violas play Line 1 F#/B half notes tied to 8th notes and then top line down to small octave B-Line 1 D-F# 8ths and (bottom line) B quarter note up to D 8th. Celli are emphasized again playing ascending 8th notes Line 1 D-E-F#-G (crossbeam connected notes) down to F# down to B 8th notes (crossbeam connected) to A-G 8th notes (crossbeam connected). These last four notes are under the legato slur, and the first four 8th notes are separately under a legato slur/arc.

Bar 3 = <u>B min</u> (B/D/F#) and <u>E min</u> (E/G/B) or <u>E min 7th</u> (E/G/B/D)

Violins I play D/F# dotted half notes legato slur to B/E quarter notes, while violins II play B/D dotted half notes to G/B quarter notes, and violas play Line 1 F#/B dotted half notes to E/G quarter notes. Six VC continue the counter or shadow melody on Great octave G up to small octave D 8th notes up to B quarter note tied to B 8th note down to D 8th up to Line 1 D quarter note tied to 8th note next bar crescendo down to B 8th up to Line 1 A-G 8th notes to F#-E 8th notes to D-middle C 8th notes played legato to (Bar 5) B quarter note to A-G 8th notes to F# quarter note to "3" triplet value descending 8th notes E-D-C to (Bar 6) Great octave B whole note.

Bar 4 = <u>E min</u> (E/G/B) to <u>G maj</u> (G/B/D)

Violins I play B/Line 2 E dotted half notes legato to B/D quarter notes, while violins II play G/B dotted half notes tied to quarter notes, and violas play E/G dotted half notes to D/G quarter notes.

Bar 5 = G maj (G/B/D) to C maj (C/E/G)

Violins I play Line 1 G/B dotted half notes legato to G/Line 2 C quarter notes, while violins II play D/G dotted half notes to E/G quarter notes, and violas play B/D dotted half notes to C/E quarter notes. In Bar 6, violins I top line then play Line 2 D dotted half note to E quarter note, while the bottom line violins I play Line 1 A quarter note to G-F# 8th notes to G half note. Top line violins II play Line 1 A quarter note to G-F# 8th notes to G half note, while the top line violins play Line 1 D whole note. Violas play the violins I lines but an octave lower register.

Bars 7-8 = C maj/9th (C/E/G/D)

In Bar 7, unison violins I play Line 1 A whole note tied to half note and 8th note next bar (followed by an 8th and quarter rest). Violins II play Line 1 C/E whole notes tied to half notes and 8th notes next bar. Viole play small octave G whole note tied to half notes and 8th notes next bar. VC play small octave E whole note tied to half note next bar and tied to 8th note, and then they play *soli* A up to middle C up to E 8th notes. CB play small octave D whole note tied to half note and 8th note next bar.

After a quarter rest in Bar 7, the flute plays (:21) *mf* ascending legato quarter notes A up to Line 2 C up to E to (Bar 8) "3" triplet value quarter notes to G-A-F# to E normal value quarter note (followed by a quarter rest). Two horns play the same but an octave lower register and played *mp* instead of *mf*. After a half and 8th rest in Bar 8, the English horn plays *mf* ascending 8th notes small octave A-middle C-E [written Line 1 E-G-B].

In Bar 9 (start of page 3), the English horn and celli continue on A [written Line 2 E] dotted half note legato to G# [written D#] quarter note to (Bar 10) G# half note tied to 8th note down to small octave G up to middle C to E legato 8th notes [written Line 1 D-G-B] to (Bar 11) G dotted half note legato to F# quarter note to (Bar 12) F# dotted half note decrescendo (followed by a quarter rest).

After a quarter rest in Bar 9, violins I play *p* Lines 2 & 3 C quarter notes to B quarter notes to C half notes tied to quarter notes next bar, and then C-B 8th notes to C half notes tied to quarter notes in Bar 11, and then C-B 8th notes to C half notes. After a quarter rest in Bar 9, violins II play Line 2 E/A dotted half notes tied to quarter notes next bar, and then again E/A dotted half notes tied to quarter notes next bar, and then once again E/A dotted half notes. In Bar 12, violins I top line play Line 3 D-C# 8th notes to D half note, while the bottom line play Line 2 D/A dotted half notes (followed by a quarter rest).

After a half and quarter rest in Bar 12, clarinet I is *solo* playing *mf* Line 2 E [written F#] quarter note to (Bar 13 (start of page 4) C dotted half note to D quarter note to (Bar 14) E dotted half note (these four notes are played under the legato umbrella) to E quarter note legato to (Bar 15) Line 1 B [written C#] whole note tied to (Bar 16) B half note and B 8th note (followed by an 8th and quarter rest).

After a quarter rest in Bar 13, horn I plays Line 1 E-F# 8th notes to G half note. After an 8th rest in Bar 14, the horn plays E-F#-G legato 8th notes to A to A# quarter notes to (Bar 15) B quarter note to A quarter note tied to 8th note, and then G-F#-E 8th notes to (Bar 16) middle C# [written G#] quarter note to D [written A] quarter note tied to 8th note (followed by an 8th and quarter rest).

In Bar 13, violins II play *p* middle (Line 1) C whole note tied to C whole note next bar. In Bar 15, they play small octave B whole note tied to B half note and 8th note

next bar (followed by an 8th and quarter rest). Violas play small octave G whole note tied to half note next bar to F# half note to (Bar 15) A whole note to (Bar 16) G half note tied to 8th note (followed by an 8th and quarter rest). VC play small octave E whole note tied to E half note next bar, and then D half note to (Bar 15) D whole note tied to D half note a 8th note in Bar 16 (followed by rests). CB play small octave D whole note tied to whole note next bar. In Bar 15, basses then play G whole note tied to half note and 8th note next bar (followed by rests).

After a half and 8th rest in Bar 16, the oboe now takes over the melody line *mf* and plays (at :41) B-Line 2 C#-D# legato 8th notes to (Bar 17) F# half note tied to 8th note down to B-C#-D# legato 8th notes to (Bar 18) E dotted half note to F# quarter note to (Bar 19) D# half note to D# half note tied to (Bar 20) half note and 8th note (followed by an 8th and quarter rest).

In Bar 17, violins are now *pp* playing Line 1 B/Line 2 D# bowed trem half notes to another B/D# half notes tremolo to (Bar 18) B/C# to A#/C# half notes (still trem) to (Bar 19) Line 1 F#/B whole note trem tied to half notes next bar and tied to F#/A 8th notes to *soli* and non-trem *mf* < Lines 1 & 2 D-E-F# legato 8th notes. Violas play Line 1 A# to G# half note tremolo to (Bar 18) G# to F# half note tremolos to (Bar 19) D# whole note trem tied to half note and 8th note next bar (followed by an 8th and quarter rest).

After an 8th rest in Bar 19, VC return prominently (:47) to play forte ascending legato 8th notes Great octave F# up to small octave D# up to B down to "3" triplet value 8th notes E#-F#-Line 1 D# down to A#-B normal value 8th notes up to (Bar 20) Line 1 G# quarter note to F# quarter note tied to 8th note (followed by an 8th and quarter rest).

In Bar 21, violins I continue the melody line on Line 2 D/A dotted half notes down to F#/D quarter notes to (Bar 22) Line 2 E to G half notes (for the top lines) and (for the bottom line) Line 1 G half note up to Line 2 D-C# quarter notes. In bar 23, the top line violins I play Line 2 F# whole note decrescendo and tied to quarter note next bar (followed by a quarter and half rest). The bottom line violins I in bar 23 play Line 2 C quarter note to B half note down to A# quarter note to (Bar 24) A quarter note (followed by rests). Violins II in Bar 21 play A/Line 2 F# dotted half notes down to Line 1 D/A quarter notes to (Bar 22) E/B half notes to B/Line 2 E half notes. In Bar 23, the top line violins II play Line 2 E quarter note to D half note to C# quarter note to (Bar 24) C quarter note (followed by rests), while the bottom line violins play Line 1 F# whole note decrescendo and tied to quarter note next bar. Violas play *mf* double-stopped F#/Line 1 D whole notes to (Bar 22) E/B half notes to Line 1 D to C# quarter notes. In Bar 23, viole are divisi on middle C/E quarter notes to B/D half notes to A#/C# quarter notes decrescendo to (Bar 24) A/C quarter notes (followed by rests). VC play double-stopped Great octave A/small octave F# whole notes to (Bar 22) A/E whole notes to (Bar 23) D whole note decrescendo and tied to quarter note next bar. CB play Great octave A whole note (repeated next bar) to (Bar 23) small octave D whole note tied to quarter note next bar.

In Bar 21, the harp plays *mf* ascending 8th notes Great octave A-small octave F#-A-Line 1 D up to (top staff) F#-A 8th notes to Line 2 D-F# 8th notes. After an 8th rest in Bar 21, horn I returns to play small octave A written Line 1 E] 8th note up to Line 1 A dotted 8th to G# 16th up to B to A quarter notes. After an 8th rest in Bar 22, the horn plays G-F#-E 8th notes to D to C# quarter notes (all played legato) to (Bar 23) D [written A]

whole note decrescendo and tied to quarter note next bar (followed by a quarter and half rest).

Bar 25 = G.P. (General Pause or complete silence as we find a whole note held fermata).

After a quarter rest in Bar 26, the music starts up again in force (Chapter 29 at :11). Divisi violins I play forte Line 2 E/G tenuto quarter notes to D/G tenuto quarter notes to C/G tenuto quarter notes to (Bar 27) D/G tenuto dotted half notes to D/F# quarter notes to (Bar 28) D/F# half notes tied to 8th notes, and then down to Line 1 F#/B 8th notes up to B/D up to D/F# 8th notes. In Bar 29, they play E/A tenuto dotted half notes to E/G tenuto quarter notes to (Bar 30) E/G half notes tied to 8th notes down to rinforzando 8th notes G/C# to C#/E to E/G to (Bar 31) E/B to E/A rinforzando half notes to (Bar 32) G/Line 3 C rinforzando whole notes tied to quarter and 8th notes next bar (followed by an 8th rest) up to C/D rinforzando half notes to (Bar 34) B/D rinforzando whole notes tied to half notes next bar. And then they finish on Bb/D to C/D rinforzando quarter notes to (Bar 36) B/D rinforzando whole notes tied to quarter notes in end Bar 37 (followed by a quarter and half rest).

After a quarter rest in Bar 26, violins II play forte divisi Line 2 C/E to B/D to A/C tenuto quarter notes to (Bar 27) B/D tenuto dotted half notes to B/D quarter notes to (Bar 28) B/D half notes tied to 8th notes, and then down to Line 1 D/F# up to F#/B to B/Line 2 D 8th notes After a quarter rest in Bar 26, violas play Line 1 G/Line 2 C to G/B to G/A tenuto quarter notes to (Bar 27) G/B tenuto dotted half notes to F#/B quarter notes to (Bar 28) F#/B half notes tied to 8th notes, and then down to B/D up to D/F# to F#/B 8th notes. After a quarter rest in Bar 26, VC play Line 1 G-F#-E tenuto quarter notes to (Bar 27) Great octave G up to small octave D 8th notes up to B-middle C 8th notes to D half note down to (Bar 28) Great octave B up to small octave F# 8ths up to Line 1 D-E 8ths to F# half note.

Flutes I & II follow the violins I lines. Flute II p\follows follows the bottom line of violins II. The English horn plays (after a quarter rest) G-F#-E tenuto quarter notes to (Bar 27) D dotted tenuto 8th note to "3" triplet value 32nd notes C#-D-E to D dotted half note up to (Bar 28) F# tenuto dotted 8th note to "3" triplet value 32nd notes E-F#-G to F# dotted half note. Three clarinets follow the English horn line as well. After a quarter rest in Bar 26, horns I & II play G-G-G tenuto quarter notes *mf* to (Bar 27) G tenuto dotted half note to F# quarter note to (Bar 28) F# half note tied to 8th note down to (forte) B-Line 1 D-F# 8th notes. After a half and 8th rest in Bar 28, horn II joins in with those B-D-F# 8th notes. In Bar 27, the harp plays forte Great octave G up to small octave D up to (top staff) B-middle C 8th notes to D quarter note (followed by a quarter rest). In bar 28, the harp plays B up to small octave F# 8ths up to (top staff) Line 1 D-E 8ths to F# quarter note (followed by a quarter rest). Etc.

The cue ends on the G maj 7th (G/B/D/F#) tonality. Flutes play the violins I line, as given earlier, in Bars 36-37. Flute III plays Line 2 G rinforzando whole note tied to quarter note next bar (followed by rests). The English horn plays Line 2 D [written A] rinforzando whole note tied to quarter note next bar. The clarinets play Line 1 D/Line 2 D/G rinforzando whole notes tied to quarter notes next bar, and the Fags play Great octave G notes. Horns play B/D/G rinforzando whole notes tied to quarter notes next bar, while trumpets play G/B/Line 2 D notes, and Pos play small octave D/G/B notes. The tuba plays Contra-octave G whole note tied to quarter note next bar, while the timp is

rolled on Great octave G whole note tied to quarter note next bar. The piatti sounds an x-headed quarter note *ff* in Bar 36 (followed by rests). The harp plays *ad lib* glisses starting from Line 3 D and ending as the Line 3 G quarter note in Bar 37. The piano plays small octave D/G/B and (top staff) Line 1 D/G/B/Line 2 D rinforzando whole notes tied to quarter notes next bar. In Bar 37, the left hand also plays Contra-octave and Great octave G quarter notes. Violins I play Line 2 B/Line 3 D rinforzando whole notes tied to quarter notes next bar, while violins II play G/B notes, and viole play Line 2 D/G notes. VC/CB play Great octave G rinforzando whole note tied to quarter note next bar.

End of cue.

INTERMISSION [Note: I do not have the music to this as presented on the dvd]

"Introduction To Promenade" *Modto Molto Maestoso* in 4/4 time, 3 pages, 12 bars. Key signature of G maj/E min (one sharp). R14/1, cue # 40817. Orchestrated by A. Courage. Dvd location: Chapter 31 starting at :01. Scene: Another change of pace in the movie, and entertaining, but not nearly as much fun and interesting (and funny) as the change-of-pace Ascot Gavotte race scene! We are introduced to the highest royalty at the special Royal Ball.

Bar 1 = D maj (D/F#/A) to D maj 7^{th} (D/F#/A/C#) to B min (B/D/F#) to B min 7^{th} (B/D/F#/A)

Flute I plays *f* Line 2 A-A down to D-D quarter notes, while flute II plays F#-F# down to D-D quarter notes, The oboe plays Line 2 A legato down to D half notes. Clarinet I plays Line 2 F#-F# down to Line 1 B-B quarter notes, while clarinet II plays Line 1 A-A down to F#-F# quarter notes. The bass clarinet plays descending quarter notes Line 1 D-C#-B-A. Fag I plays small octave A legato to B half notes, while Fag II plays small octave D-C#-B-A descending quarter notes. Horn I plays forte Line 1 D-D-D-D [written A] tenuto quarter notes, while horn II plays small octave A-A to B-B tenuto quarter notes [written Line 1 E-E-F#-F#] while horn III plays F#-F#-F#-F# [written middle C#] tenuto quarter notes. Trumpets play forte D/F#/A half notes to B/D/ half notes (trumpets I & II on D). Trombones I-II play small octave F#/A to F#/B half notes, while Pos III plays small octave D-C# to Great octave B to A quarter notes. The tuba plays Great octave D-C# to Contra-octave B-A quarter notes. The timp beats *mf* small octave D quarter note (followed by a quarter rest) to same D quarter note (followed by a quarter rest). The snare drum plays a four-note ruff of 3 grace notes to rinforzando quarter note played 4 X (repeated thru Bar 11). The cymbals sound four x-headed quarter notes (repeated thru Bar 11). The bass drum sounds *mf* four quarter notes (located on the bottom space of the staff shared with the cymbals) repeated thru Bar 11. The harp (top staff) plays forte A/Line 1 D/F#/A quarter notes twice to B/D/F#/B quarter notes played twice. The bottom staff plays Great octave and small octave D to C# to Contra-octave and Great octave B to A quarter notes.

In Bar 1, ten violins I play forte on Line 2 A down to D half notes, while 7 violins (violinist # 8 forgot his tuxedo and couldn't do the recording! :) play Line 1 A down to D half notes. Divisi viole play Line 1 D/F# to D/F# quarter notes down to B/F# to B/F# quarter notes. Six celli play small octave D-C#--Great octave B-A quarter notes. CB are *col celli*.

Bar 2 = G maj (G/B/D) to A Dom 7th (A/C#/E/G) to D maj (D/F#/A) to B min (B/D/F#)

Flute I (and violins I same register and violins II an octave lower) play Line 2 B quarter note to A dotted 8th to G 16th to A down to D quarter notes. Flute II plays G quarter note to A dotted 8th to G 16th to A down to D quarter notes. The oboe plays legato quarter notes Line 2 D-C#-D-F#. Clarinet I plays Line 2 D-C#-D-B quarter notes, while clarinet II plays Line 1 G-A-A-F# quarter notes. The bass clarinet plays small octave G-E-F#-B quarter notes. Fag I plays small octave B quarter note to A dotted 8th to G 16th to A to B quarter notes played legato. Fag II plays Great octave G-E-F#-Contra-octave B quarter notes. Horn I plays D-C#-D-D quarter notes, while horn II plays B-A-A-B quarter notes, and horn III plays G-G-down to D-D quarter notes. Trumpet I follows the flute I line but an octave register lower, while trumpet II plays the flute II line (an octave lower). Trumpet III plays D-C#-D-small octave B quarter notes. Pos I & II play small octave D/G to C#/ A to D/A to F#/B quarter notes. Pos III plays Great octave G-E-F#-B quarter notes. The tuba is col Pos II but an octave lower. The timp sounds Great octave G quarter note (followed by a quarter rest) up to small octave D-D quarter notes. The harp top staff plays B/Line 1 D/G/B quarter notes to A/C#/G/A quarter notes to A/D/A quarter notes to B/D/F#/B quarter notes. The bottom staff harp plays Contra-octave and Great octave G quarter notes up to Great octave and small octave E quarter notes to F# down to B. Viole play G/Line 1 D quarter notes to G/middle C# to A/D to F#/D. VC/CB play Great octave G-E-F# up to B quarter notes.

The cue ends on the G maj (G/B/D) tonality as primarily half notes held fermata. Flutes and oboe play Line 2 G whole notes held fermata, while clarinets play B/Line 2 D whole notes. The bass clarinet plays small octave G up to Line 1 D quarter notes down to G half note held fermata. Fag II plays Great octave G down to D quarter notes up to G half note held fermata. Horns play G/B/Line 1 D quarter notes played twice to half notes held fermata. Trumpets play B/Line 1 D/G whole notes held fermata. Pos play Great octave G/small octave G/B quarter notes to small octave D/B quarter notes to Great octave G/small octave D/B half notes held fermata. The tuba plays Great octave G down to D quarter notes down to Contra-octave G half note held fermata. The timp sounds Great octave G up to small octave D down to G quarter notes (followed by a quarter rest held fermata). The snare drum plays three ruffs (followed by a quarter rest). The cymbal and bass drum play three quarter notes. The harp top staff plays small octave G/B/Line 1 D/G quarter notes twice to half notes held fermata, while the bottom staff plays Contra-octave and Great octave G quarter notes up to Great octave and small octave D quarter notes down to G half notes. Violins I play Line 2 G whole note held fermata, while violins II play Line 1 G whole note. Viole play B/Line 1 D quarter notes twice to B.D half notes held fermata. VC/CB are *col trombone III*.

End of cue.

****

"Eliza Enters (Embassy Waltz)" *Tempo Di Valse* in ¾ time, 33 pages, 130 bars. Key signature of Eb maj/C min (three flats). R14/2, cue # 40818. Orchestrated by A. Courage. [Note: the rousing first three bars were not used in the final edit of the film.] Dvd location (when the music actually starts): Chapter 32 starting at :01.

Ten violins I play *mf* Line 2 Bb sforzando 8th note (followed by an 8th rest) down to Line 1 Bb-Bb 8th notes to Bb quarter note (repeated next two bars) to (Bar 4) Bb 8th (followed by an 8th rest). The cue turned *Ralldo molto* at the halfway point of Bar 3. Then they play *mf* Line 1 Bb quarter note held fermata legato to Line 2 C quarter note held fermata. Eight violins II play Line 1 Bb/Line 2 D sforzando 8th notes (followed by an 8th rest) down to Line 1 Bb-Bb 8ths to Bb quarter note to (Bar 2) Line 2 C/Eb sforzando 8th notes (followed by an 8th rest) to Line 1 Bb-Bb 8ths to Bb quarter note to (Bar 3) C#/E sforzando 8ths (followed by an 8th rest) to Bb-Bb 8ths to Bb quarter notes to (Bar 4) Bb 8th (followed by an 8th rest). Then they follow the violins I line. Six violas play Line 1 F sforzando 8th (followed by an 8th rest) to small octave Bb-Bb 8ths to Bb quarter note to (Bar 2) Line 1 F# sforzando 8th (8th rest following) to small octave Bb-Bb 8ths to Bb quarter note to (Bar 3) G sforzando 8th (8th rest following) to Bb-Bb 8ths to Bb quarter note to (Bar 4) Bb 8th note (followed by an 8th rest). Then they play Bb quarter note held fermata to middle C quarter note held fermata. Six VC play Great octave Bb sforzando 8ths (followed by rests) and repeated in Bar 2. They play Bb 8th in Bar 3 (followed by an 8th rest) to Bb-Bb 8ths to Bb quarter note to (Bar 4) Bb 8th (followed by an 8th rest). Then they play Bb to small octave C quarter notes both held fermata. CB play the same as the VC but without the end two fermata-held quarter notes (rests instead).

Flute I plays Line 2 Bb sforzando-marked (^ above the note) followed by rests, while flute II plays F 8ths. Repeat in Bar 2. The bells play the same thru Bar 4. Etc.

In Bar 5 (*a tempo*), violins I play Line 2 F half note legato to G quarter note tied to 8th note next bar (followed by an 8th rest) down to Line 1 B to Line 2 C quarter notes up to (bar 7) F half note to G quarter note tied to 8th note in Bar 4 (followed by an 8th rest) down to B-C legato quarter notes. Violins II play divisi Ab/Line 2 C half notes to Bb/D quarter notes tied to 8th notes next bar (followed by an 8th rest) and then F/Ab half notes to (repeat Bars 5-6 in Bars 7-8). Viole play Line 1 F half note to G quarter note tied to 8th note next bar (followed by an 8th rest) down to Bb-middle C quarter notes to (repeat these bars next two bars). VC play small octave Eb dotted half note legato to (Bar 6) D dotted half note (repeated next two bars). CB pluck pizzicato small octave F quarter note (followed by two quarter rests) down to (Bar 6) Great octave BB quarter note (followed by two quarter rests). Repeat these bars in Bars 7-8.

The harp plays *mp* ascending 8th notes small octave F-middle C to (top staff) Eb-Ab up to Line 2 D-G down to (Bar 6) small octave Bb rinforzando dotted half note. Repeat these bars in Bars 7-8. After a quarter rest in Bar 5, the horns play *mp* Ab/middle C/Eb staccato quarter notes to Ab/Bb/D staccato quarter notes. After a quarter rest in Bar 6, they play Ab/Bb/D to Ab/C/D staccato quarter notes. Repeat these two bars in Bars 7-8. The bassoon in Bar 6 plays small octave BB rinforzando dotted half note decrescendo (repeated in Bar 8). The bass clarinet plays small octave F dotted half note legato to (Bar 6) Bb dotted half note (repeat next two bars). After a quarter rest, clarinet II plays Line 1 F to G quarter notes to (Bar 6), after a quarter rest, small octave Bb to C quarter notes. Repeat next two bars. After an 8th rest, clarinet I plays small octave Ab 8th up to middle C-Eb 8ths up to G-Bb 8ths. After a quarter rest in bar 6, it plays Line 1 D half note. Repeat these bars in Bars 7-8. The oboe plays Line 2 F half note to Eb grace note to D quarter note to (Bar 6), after a quarter rest, Bb to Line 2 C quarter notes. Repeat these two bars in Bars 7-8. After a quarter rest in Bar 5, flute III plays *mp* Line 1 Ab to Bb quarter

notes to (Bar 6), after a quarter rest, F half note. Repeat next two bars. After an 8th rest, flute II plays Line 2 C to D quarter notes to (Bar 6), after a quarter rest, Ab half note. Repeat next two bars. After an 8th rest, flute I plays Line 2 F 8th to Eb-C 8ths to D up to G 8th notes to (Bar 6), after a quarter rest, Bb to C quarter notes. Repeat next bars. ETC.

****

"Royalty Arrives" 4/4 time. Key signature of one sharp. R14/3, cue # 40820 8 pages, 29 bars. Orchestrated by A. Courage. Dvd location: Chapter 33 starting at :36. [Note: This cue actually starts *before* cue # 40819!]

[end session 10:02 pm. Whew! Busy day on this rundown! 165 pages done]

[resume Thursday, July 29th at 5:21 pm]

Trumpets are spotlighted initially with the royalty entrance fanfare. They play *f marc.* (forte marcato) D#/F#/B (B maj 1st inversion) quarter notes to same D#/F#/B dotted 8th notes to E/G#/Line 2 C# (C# min) 16th notes up to G#/B/E (E maj 1st inv) 8th notes to F#/A#/D# (D# min 1st inv) 8th notes to E/G#/C# (C# min 1st inv) to D#/F#/B (B maj 1st inv). The last four 8th note triads are connected by a crossbeam. The snare drum is *Cue* of rinforzando quarter note trem tied to 8th note (followed by a 16th rest) to non-trem 16th note to rinforzando quarter note trem roll tied to 8th note and then a non-trem 8th note (repeat next bar) The notes are placed on the top space of the staff. The cymbal is also cued in "playing" an x-headed rinforzando quarter note let vibrate (followed by a quarter rest) to another quarter note to two 8th notes (repeated next bar). The x-heads (not X-Men) on placed on the top line of the staff. Sharing this staff on the bottom space is

"played" (actually cued in—whether used or not) the bass drum. It sounds forte a quarter note (followed by a quarter rest) to another quarter note to two 8th notes (repeated next bar).

In Bar 2, three horns now join in with the trumpets. Trumpets play E/G#/C# [written F#/A#/Line 2 D#] quarter notes to same E/G#/C# dotted 8th notes to F#/A#/D# 16ths to G#/B/E 8th notes down to E/G#/C# 8th notes to F#/A#/D# 8th notes up to G#/B/E 8th notes. Horns play *f marc* B/E/G# [written Line 1 F#/B/Line 2 D#] quarter notes to same B/E/G# dotted 8th notes up to D#/F#/A# 16ths to E/G#/C# 8ths to E/G#/B to D#/F#/A# 8ths to middle C#/E/G# 8th notes.

In Bar 3, the trombones and timpani are cued in. Ten violins I play *p* Line 3 F# whole note bowed trem tied to whole note held fermata and *lunga* (long pause). Eight violins II play *p* Line 2 F# whole note tied to next bar held fermata. Horns play B/D#/F# dotted quarter notes to B/D#/F# 16ths placed twice (connected by two crossbeams) to B/E/G# quarter notes to B/E/G# quarter notes to B/E/G# dotted 8ths to 16ths to (Bar 4) B/D#/F# [written Line 1 F#/A#/Line 2 C#] rinforzando half notes tied to 8th notes (followed by an 8th rest and a quarter rest held fermata *lunga*). Trumpets play Line 1 B/Line 2 D#/F# dotted quarter notes to two such 16th note triads to B/C#/F# quarter note chord to dotted 8ths to 16ths in those notes to (Bar 4) B/D#/F# rinforzando half notes tied to 8th notes (followed by rests as given). After a quarter rest in Bar 3, the cued in trombones I-II play forte F#/Line 1 D# quarter notes to E/C# quarter notes to G#/Line 2 E dotted 8ths to 16ths to (Bar 4) F#/D# rinforzando half notes tied to 8th notes. After a quarter rest, Pos III plays Great octave B rinforzando half note to B rinforzando dotted 8th to B rinforzando 16th to (Bar 4) B rinforzando half note tied to 8th note (followed by rests). The tuba (cued in) follows the Pos III line but an octave lower register (Contra-octave B notes). The timp (cued in) trem rolls a Great octave B half note tied to 8th note (followed by an 8th rest) to B dotted 8th to B 16th rinforzando notes to (Bar 4) B rinforzando half note roll tied to 8th note (followed by rests). The snare drum sounds quarter notes on the 1st and 3rd beats and the 1st beat of Bar 4. The bass drum sounds on the 2nd and 4th beats and then the 1st beat of Bar 4. ETC.

****

"Off-Stage Waltz" R14/3A, cue # 40819. 19 pages, 65 bars. Key signature of Bb maj/G min (2 flats). Orchestrated (*Arr.*) by R. Franklyn. Dvd location: Chapter 34 starting at :13. [Note: This music is a scaled-down version of the exact music heard right after the "Overture" (read R1/2 "After The Theatre").

In Bar 1 (set in ¾ time for the waltz), ten violins I play *p* Line 1 D quarter note up to G dotted quarter note down to D 8th to (Bar 2) F# dotted half note (all notes are played under the legato umbrella). Repeat these two bars in Bars 3-4. After a quarter rest in Bar 1, eight divisi violins I play *p* small octave Bb/Line 1 D quarter notes tied to 8th notes (followed by an 8th rest). After a quarter rest in Bar 2, they play A/middle C# tenuto half notes. Repeat these bars in Bars 3-4. After a quarter rest in Bar 1, six violas play *p* small octave G quarter note tied to 8th note (followed by an 8th rest). After a quarter rest in Bar 2, they play G tenuto half note. Bar 3 repeats Bar 1, and then (in Bar 4), after a quarter rest, violas play small octave tenuto F# dotted half note. Six celli play Great octave Bb up to small octave F 8th notes (crossbeam connected) legato up to Line 1 D 8th note

(followed by an 8th rest) down to Great octave F quarter note legato up to (Bar 2) small octave Eb dotted half note. Repeat these bars in Bars 3-4. [On television at this moment, Kerry is now just about to give his acceptance speech at the Democratic Convention in Boston: "I'm John Kerry, and I'm reporting for duty!"]CB play small octave Bb quarter note tied to 8th note (followed by an 8th rest) down to F quarter note tied to F quarter note and 8th note next bar (followed by an 8th rest) to F quarter note again legato up to (Bar 3) Bb quarter note tied to 8th note (followed by an 8th rest) down to F quarter note tied to quarter note and 8th note (followed by an 8th rest) to F quarter note tied to next bar.

The harp in Bar 1 plays *p* Great octave B up to F 8th notes to G/Bb/Line 1 D 8th notes (followed by an 8th and quarter rest). After two quarter rests in Bar 2, the harp plays Great octave F quarter note legato up to (Bar 3) Bb up to small octave F 8th notes to G/Bb/D [G min] 8th notes (followed by an 8th and quarter rest) Repeat Bar 2 in Bar 4. After two quarter rests in Bar 2, the bells (*soft hammer*) sounds *pp* Line 1 F quarter note let vibrate. After two quarter notes in Bar 4, the orchestra bells return to sound Lines 1 & 2 F quarter notes let vibrate.

Included in this light orchestral mix are the flute and alto flute. The alto flute is a transposing instrument in G, meaning that the written C for the alto flute *sounds* as the G note below in concert pitch. It is pitched a perfect 4th lower than the ordinary "C" flute. The formula is to go down six steps starting with the written note in question. Therefore, for example, we have written C-B-Bb-A-Ab-G (G is the sixth note that is sounded in concert pitch). At any rate, after a quarter rest in Bar 2, flute I plays *p* Line 1 stand alone A 8th note down to D# up to A down to D# up to A 8th notes (these four notes are connected by a crossbeam). The top line of the celeste *also* plays these notes. After a quarter rest in Bar 2, the alto flute (with the key signature of three flats) plays middle C# [written F# above] 8th note down to small octave A [written Line 1 D] 8th note up to C# 8th down to A up to C#. The bottom line of the celeste also plays these notes.

In Bar 4, after a quarter rest, we now hear flutes I & II while the alto flute is silent. The flutes play A/Line 2 C# stand alone 8th notes down to D#/F# 8ths up to A/C# 8ths down to D#/F# 8ths up to A/C# 8ths played legato. The celeste also plays these notes.

Etc.

****

"The First Waltz" *Tempo Di Valse Brillante* in ¾ time, 11 pages, 41 bars. Key signature of Eb maj/C min (three flats). R14/4, cue # 40821. Orchestrated by A. Courage. Dvd location: Unsure. [Note: The first several bars at least were not used in the final edit of the film. The scene where the music was *supposed* to start was when Eliza and the prince descend the short stairs to dance the first official waltz. In fact, written right on the full score (above the piano staves) is "Audrey and Prince Start Down Steps." Actually there is no music played here, for some reason edited out. And I am not sure where exactly the music *does* start in the written cue corresponding to the film since I did not have time to explore.

In Bar 1, ten violins I play forte Line 3 D-D 8th notes to D quarter note (followed by a quarter rest) to (Bar 2) Eb-Eb 8ths to Eb quarter note (followed by a quarter rest) to (Bar 3) E-E 8ths to E quarter note (followed by a quarter rest) to (Bar 4) F-F 8ths to F quarter note (followed by a quarter rest). In the same pattern, violins II play divisi Line 2

G/Bb notes in Bar 1, Ab/Line 3 C notes in Bar 2, G/C# notes in Bar 3, and Ab/D notes in Bar 4. In the same pattern, violas play the violins I line (but an octave lower register). The snare drum plays forte two 8th notes to one quarter note (repeated next three bars). The cymbal sounds an x-headed quarter note (followed by two quarter rests) repeated thru at least Bar 4. The bass drum sounds on the 3rd beat of each bar. The bells play Line 3 D half note (followed by a quarter rest) to (Bar 2) Eb half note (followed by a quarter rest) to (Bar 3) E half note to (Bar 4) F half note. The harp (top staff) plays forte on Line 1 D/Ab/Bb/Line 2 D sforzando quarter notes (followed by two quarter rests) to (Bar 2) Eb/Ab/C/Eb quarter notes (followed by rests) to (Bar 3) E/G/C#/E quarter notes, and then F/Ab/Line 2 D/F notes in Bar 4. After two quarter rests in Bar 1, the harp (bottom staff) plays Contra-octave and Great octave Bb rinforzando quarter notes tied to 8th notes next bar (followed by an 8th and quarter rest). Repeat the pattern next few bars.

After two quarter rests, Pos III/Fag I/VC/CB play Great octave Bb quarter note tied to 8th note next bar (follow the harp line bottom staff). The tuba plays this on Contra-octave Bb notes. Horns II-III play this on small octave Bb notes, as well as the bass clarinet. Pos I-II play forte Bb/Line 1 D 8ths twice to Bb/D quarter notes (followed by a quarter rest) to (Bar 2) Bb/Eb notes in that pattern to (Bar 3) Bb/E notes to (Bar 4) Bb/F notes. Trumpets play Ab/Bb/D 8ths twice to quarter notes (followed by a quarter rest) to (Bar 2) Ab/C/Eb notes in that same pattern to (Bar 3) G/C#/E notes to (Bar 4) Ab/D/F notes.

After two quarter rests in Bar 1, flute I plays forte ascending and crescendo legato 16th notes Line 2 D-F-Bb-Line 3 D to (Bar 2) Eb sforzando 8th note (followed by an 8th and quarter rest) to Eb-Ab-C-Eb 16ths to (Bar 3) E sforzando 8th (followed by an 8th and quarter rest) to E-G-C#-E 16ths to (Bar 4) F 8th (followed by an 8th and quarter rest) to F-Ab-Line 3 D-F 16ths. Flute II plays similarly but on Bb-Line 2 D-F-Bb 16ths to (Bar 2) C sforzando 8th (followed by an 8th and quarter rest) to C-Eb-Ab-C 16ths to (Bar 3) C# 8th note (followed by an 8th and quarter rest) to C#-E-G-C# 16ths to (Bar 4) D 8th note (rests following) to Line 2 D-F-Ab-D 16ths. Flute III plays Line 1 Ab-Bb-Line 2 D-F crescendo 16ths to (Bar 2) Ab sforzando 8th (followed by an 8th and quarter rest) to Ab-Line 2 C-Eb-Ab 16ths to (Bar 3) G 8th note (followed by rests) to Line 1 G-Line 2 C#-E-G 16ths to (Bar 4) Ab sforzando 8th (rests following) to Ab-D-F-Ab 16ths. The oboe follows the flute I line but an octave lower register. Clarinet I follows the flute II line but an octave lower register. Clarinet II follows the flute III line but an octave lower register. ETC.

****

"Another Dance" ¾ time, 20 pages, 78 bars. R14/5-15/1, cue # 40822. Orchestrated by A. Courage. Key signature of G maj/E min (one sharp). On the title page it reads "Overlaps R14/Pt 4." I am not sure exactly where this cue overlaps, but I believe it is Chapter 34 at 2:04.

In Bar 1, violins I play forte on Line 3 E sforzando quarter note (followed by a quarter rest) to D rinforzando quarter note tied to (Bar 2) D 8th note down to Line 2 B 8th note to same B staccato quarter note to A# staccato quarter note to (Bar 3) A# rinforzando quarter note legato to B 8th (followed by an 8th rest) to B quarter note. Violins II play the same pattern on Line 3 C sforzando quarter note (followed by a quarter rest) to B rinforzando quarter note tied to 8th note next bar down to D 8th to D

staccato to C# staccato quarter notes to (Bar 3) CE rinforzando quarter note tied to 8th note (followed by an 8th rest) to D quarter note. Viole play the violins I line but an octave lower register. VC play Great octave G rinforzando 8th note legato up to small octave D 8th (crossbeam connected) to E-F# staccato 8ths (crossbeam connected) to G-A staccato 8ths (crossbeam connected) to (Bar 2) B half note to middle C# staccato quarter note up to (Bar 3) E rinforzando quarter note legato to D 8th (followed by an 8th rest) to D quarter note. CB plays Great octave G sforzando quarter note (followed by two quarter rests) up to (Bar 2) small octave D quarter note (followed by two quarter rests). Repeat these bars in Bars 3-4.

The piano (bottom staff) plays Contra-octave and Great octave G sforzando quarter notes (followed by two quarter rests) while the top staff (after an initial quarter rest) plays Line 1 E/G/Line 2 C/E (C maj) quarter notes to D/G/B/D (G maj) quarter notes. In Bar 2, the bottom staff piano plays Great octave and small octave D quarter notes (followed by two quarter rests) while the top staff (after the initial quarter rest) plays B/D/G/B quarter notes to A#/middle C#/F#/A# (F# maj) quarter notes. The bottom staff repeats the pattern next two bars. The top staff piano in Bar 3 plays (after a quarter rest) B/D/G/B quarter notes played twice (repeated next bar). Silent in Bar 1, the woodwinds sound in Bars 2-3 playing largely staccato 8th note figures. Flute I plays forte Line 2 D rinforzando 8th note legato up to F# 8th note (crossbeam connected) to G-A staccato 8ths to A#-Line 3 C# staccato 8ths to (Bar 3) C# rinforzando 8th legato to F# 8th to E-D staccato 8ths to Line 2 B-G staccato 8ths to (Bar 4) D rinforzando half note tied to 8th note (followed by an 8th rest). ETC.

****

"The Tango" *Romantic and Suave-Like* [no kidding! This is the actual tempo marking written!] in 4/4 time, 9 pages, 37 bars. R15/2, cue # 40823. Key signature of one sharp. Orchestrated (or arranged) by A. Courage. Dvd location: Chapter 34 starting at 3:29. Also written at the top of the title (first) page is "Clicks 9 ½ Frs, 4/Bar." Also written to its right is "Overlength At Ending For Mechanical Crossfade To 15-3." Instrumentation: violins are *con sord* (muted) except for the solo violin (*senza sord*). So we find 9 violins I (the solo violin would make ten violins I), 8 *sords* violins II, six *sords* violas, six VC (*senza sords*), 3 CB. We also find a harp, vibe (I believe), castanets, tambourine, Pos, trumpets, horns (perhaps only 1), 1 Fag, bass clarinet, 2 clarinets, oboe, 3 flutes. I may've missed more instruments since I only have the title page xeroxed.

In the grace bar, the solo violin plays *mf* Line 2 (Line 1 for violins I, small octave for violas) G-B-Line 3 D legato 8th notes to (Bar 1) G dotted half note legato slur to F# quarter note to (Bar 2) F# half note tied to 8th note down to Line 2 F#-B-Line 3 D legato 8th notes to (Bar 3) F# dotted half note to E quarter note to (Bar 4) E dotted half note to D quarter note. You'll note that the violins and violas are playing the "I Could've Danced All Night" theme. After a quarter and 8th rest in Bar 1, violins I are *Div a 3* playing *mp Lightly* Line 1 tenuto F#/A#/C# 8th notes legato to A#/C/E 8ths (followed by an 8th and quarter rest). Repeat in Bar 2. In the same pattern in Bar 3, they play middle C#/F#/A# tenuto 8th notes legato to E/A/C 8ths followed by rests (repeated in Bar 4). VC in Bar 1 play *mf* Great octave G tenuto quarter note (followed by an 8th rest) up to small octave D 8th legato up to B staccato quarter note down to D staccato quarter note (a rather

habanera rhythm) repeated next three bars at least. The bottom staff of the harp also plays this pattern and notes, as well as the bassoon. The top staff of the harp plays *mf* Line 1 D/G/B/D quarter notes arpeggiando (followed by a quarter and half rest, repeated in Bar 2. In Bar 3, the harp plays B/D/G/B arpeggiando quarter notes followed by rests (repeated in Bar 4). In Bar 1, the celeste plays *mp* Line 1 G/B/Line 2 D/G/B/Line 3 D/G arpeggiando quarter notes (followed by rests) to (Bar 2) F#/B/D/F#/B/D/F# quarter notes (repeated in Bar 3). The tambourine is *tapped lightly mp* on a staccato quarter note (followed by a quarter rest) to two staccato quarter notes (notated on the top space of the staff) to (Bar 2), after a quarter and 8th rest, staccato 8th note to two quarter notes. Repeat these bars in Bars 3-4. The castanets play (notated also on the top space of its own staff) *mp lightly* staccato quarter notes on the 1st and 4th beats of each bar.

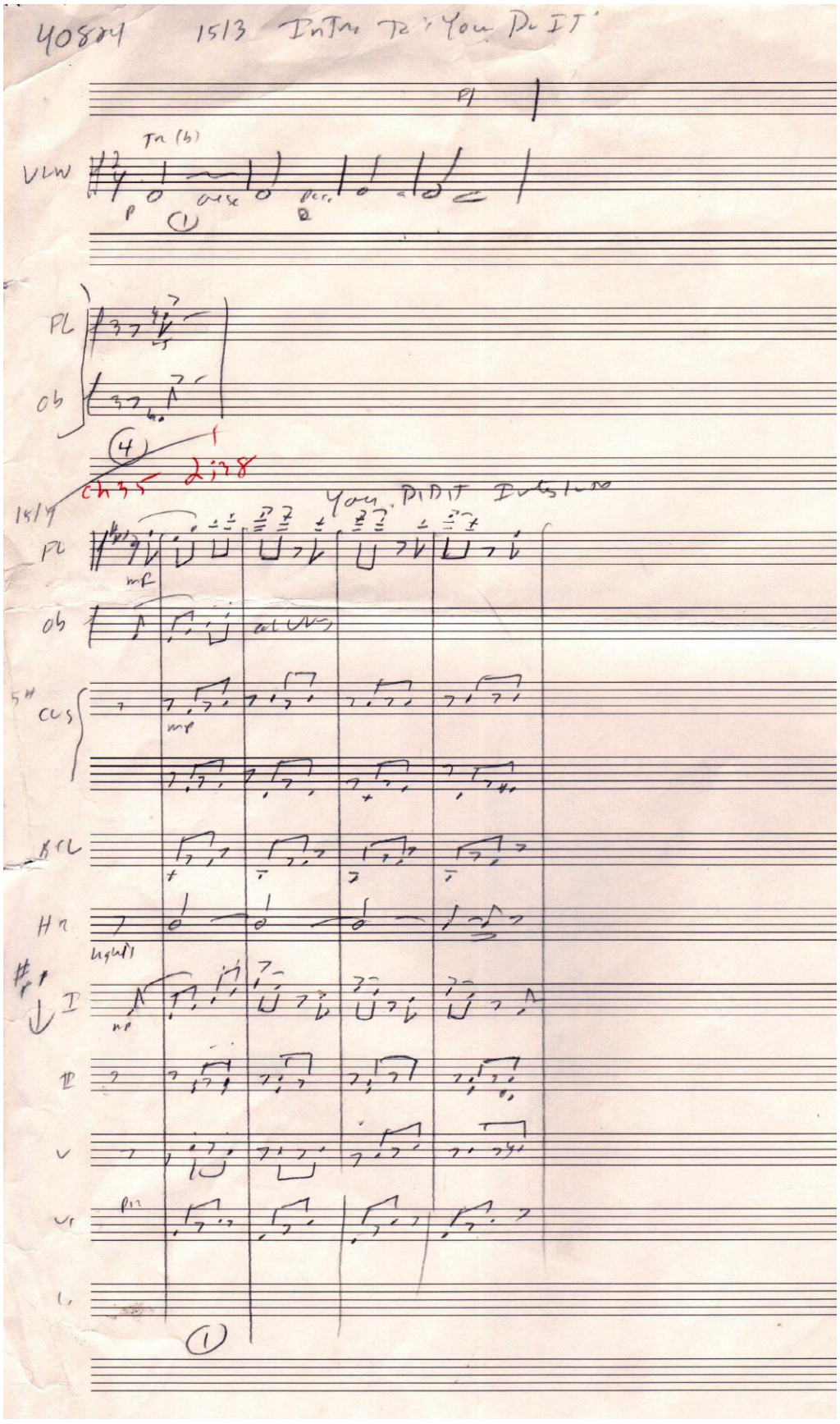
Flute I plays *mf softly* on Line 2 D tenuto quarter note (followed by an 8th rest) to C# tenuto 8th note legato and decrescendo up to E 8th note (followed by an 8th rest) to D quarter note tied to (Bar 2) D 8th note to D-D tenuto 8th notes to C# tenuto 8th note legato to E 8th note (followed by an 8th rest) to D quarter note down to (Bar 3) B quarter note (followed by an 8th rest) down to A# tenuto 8th note legato up to C 8th (followed by an 8th rest) to D quarter note tied to 8th note in Bar 4, and then D-D-A# tenuto 8ths to Line 2 C 8th (followed by an 8th rest), and so forth. Flute II plays Line 1 B tenuto quarter note (followed by an 8th rest) to A# tenuto 8th legato up to A 8th (followed by an 8th rest) to B quarter note tied to (Bar 2) 8th note, and then B-B-A# tenuto 8th notes up to C 8th note (followed by an 8th rest) to B quarter note down to G quarter note next bar (followed by an 8th rest) down to F# tenuto 8th legato up to A 8th (etc). Flute III plays G tenuto quarter note (followed by an 8th rest) to F# tenuto 8th up to A 8th decrescendo (followed by an 8th rest) to G quarter note tied to (Bar 2) 8th note, and then G-G-F# tenuto 8th notes up to A 8th (followed by an 8th rest) to G quarter note down to (Bar 3) D quarter note (followed by an 8th rest) down to middle C# tenuto 8th decrescendo and legato up to E 8th note (etc). Clarinet I follows the flute I line but an octave lower register, while clarinet II follows the flute II line an octave lower register, and the bass clarinet follows flute III in the same Line 1 register.

ETC. [end session 10:17 pm]

[resume Friday, July 30 at 4:45 pm]

****

"Intro To 'You Did It'" 2/4 time, I believe 14 pages, 56 bars. R15/3, cue # 40824. Dvd location: Not Applicable. [Note: This cue was not used in the final edit of the film. On the cue is stated "Overlaps 'You Did It Part I' Pre-recording." Apparently it was intended to be used just before Pickering sings the song. I just barely worked on the cue, but in Bar 1 the violins are trill *p* on Line 1 D half note tied to half notes next three bars (poco crescendo thru Bar 4). I do not have the other strings. After a quarter and 8th rest in Bar 4, the flute plays Line 2 D rinforzando 8th, the oboe on Line 1 D 8th (etc). At any rate, my time was very limited at this point in my research and I did not want to focus at length on a cue that was not actually used. Another note: If indeed the intended bars were 56, apparently they were cut down to 38 bars. Reason: the overlap to cue # 40825 ("You Did It-Part I") has its title (first) page starting on Bar 39. So Bar 1 = Bar 39, Bar 2


40804 1513 In The Air You Do It
Tri (b)
Vln
Fl
ob
4
1513
You Did It Before
Fl
ob
5H
Cls
BCl
Hn
I
II
V
Vc
1

= Bar 40, and so on. Probably the bar numbers used corresponds to the original version of the Lerner & Loewe output.

****

"You Did It Part I" *Vivace* in 2/4 time, 22 pages, 125 bars. Cue # 40825. End of Reel 15, visual vocal, 4:30. Orchestrated (*Arr*.) by R. Franklyn. Dvd location: Chapter 35 at 1:09. [Note: The first four bars (except for the 8th end note in Bar 4) were not used] Scene: Pickering is glowing with pride and relief over the success of the evening's royalty Ball, and shortly expresses his joy in song.

In Bar 1 (written as Bar 39), only flute I, clarinet I, and bassoon I play descending staccato 8th note figures. Flute I plays Line 3 (Line 2 for the clarinet, and Line 1 for the bassoon) F# rinforzando and staccato 8th note to E staccato 8th note (crossbeam connected) to D-C# staccato 8th notes (crossbeam connected) to (Bar 40—or Bar 2) B-A staccato 8th notes to G#-F# staccato 8th notes to (Bar 41, or Bar 3) F-E staccato 8th notes to D-C# staccato 8th notes to (Bar 42, or Bar 4) C staccato 8th note (followed by an 8th and quarter note).

After a quarter and 8th rest in Bar 42 (or Bar 4), we actually now do hear Pickering sing "To-" notated as Line 1 D 8th note. In Bar 43 (or Bar 5), the key signature is now F maj/D min (one flat). Pickering continues on "-night, old man, you" notated as middle C up to E Line 1 8th notes (crossbeam connected) up to G up to Bb 8th notes (crossbeam connected) to (Bar 44, or Bar 6) "did it! You" notated as Line 2 D-C 8ths (followed by an 8th rest) to A 8th to (Bar 45) "did it! You" notated as C-Bb 8ths (followed by an 8th rest) to G 8th to (Bar 46, or Bar 8) :did it! You" notated as Bb-A 8ths (followed by an 8th rest) down to D 8th note.

Violins I play exactly the same notes but marked as staccato notes in Bar 43 (or Bar 5) to (Bar 44) Line 2 D legato to C 8th notes (followed by an 8th rest) to A 8th to (Bar 45) C-Bb legato 8ths (etc). After an 8th rest in Bar 43, violins II play *p* double-stopped small octave Bb/Line 1 E 8th notes (followed by an 8th rest) to Bb/E 8th notes again to (Bar 44), after an 8th rest, A/F 8th notes (followed by an 8th rest) to A/F 8ths to (Bar 45) a repeat of Bar 43 to (Bar 46), after an 8th rest, A/Line 1 F 8ths (followed by an 8th rest) to D 8th note. VC play small octave C half note tied to half notes next two bars legato up to F quarter note (followed by a quarter rest) to F 8th note. CB pluck *pizz* small octave G 8th (followed by an 8th rest) down to C 8th note (followed by an 8th rest) to (Bar 44) F 8th (followed by an 8th rest) down to C 8th note (followed by an 8th rest). Repeat these bars in the next two bars. I believe the snare drum (*brushes* used) play (after an 8th rest) an x-headed 8th note (followed by an 8th rest) to another 8th note . Repeat next bars. I believe the bass drum on the 1st beat and in effect 3rd (sub) beat.

The first clarinet plays *p* middle C [written D] up E [written F#' staccato 8th notes, etc (see the Pickering song or violins). After a quarter and 8th rest, clarinet II plays Line 1 Bb [written C] staccato 8th note to (Bar 44) A tenuto quarter note (followed by an 8th rest) down to F staccato 8th note to (Bar 45) G tenuto quarter note (followed by an 8th rest) to same G staccato 8th note to (Bar 46) F tenuto quarter note (followed by a quarter rest). Fag II plays small octave E staccato 8th note (followed by two 8th rests) to G staccato 8th note to (Bar 44) A tenuto quarter note (followed by an 8th rest) to F staccato 8th note to (Bar 45) E tenuto quarter note (followed by an 8th rest) to E staccato 8th note to

(Bar 46) F tenuto quarter note (followed by an 8th rest) to F 8th note. Fag I plays small octave Bb staccato 8th note (followed by two 8th rests) up to E staccato 8th note to (Bar 44) F tenuto quarter note (followed by an 8th rest) to middle C staccato 8th to (Bar 45) C tenuto quarter note (followed by an 8th rest) to C staccato 8th note to (Bar 46) C tenuto quarter note (followed by an 8th rest).

ETC. [end session 10:08 pm. Busy earlier with going to the bank with Susan, shopping at Albertson's, feeding Tina on Shaw, eating at the Tea Garden restaurant on 2nd street, and then later at home watching John Williams conducting the Boston Pops doing a tribute to Bernard Herrmann and then Henry Mancini. I hope to finish this cue rundown of *My Fair Lady* by Sunday evening. We shall see!]

[resume Saturday, July 31 at 4:55 pm]

****

"You Did It Interlude" 2/4 time, 4 pages, 14 bars. Key signature of A maj/F# min (3 sharps). Orchestrated by A. Courage. Dvd location: Chapter 35 at 2:38. Scene: Pickering concludes his song, sits down on a chair, and wipes his brow with a white handkerchief. Higgins relates more of the Royal Ball events, especially re: Count Imposterologist!

In the grace bar, the flute plays *mp* and Line 2 (Line 1 for the oboe and violins I) F# 8th note legato to (Bar 1) E up to G# legato 8th notes up to B up to Line 3 (Line 2 for the oboe and violins I) staccato 8th notes up to F# rinforzando-marked 8th note down to E 8th note (followed by an 8th rest) down to C 8th up to (Bar 3) E rinforzando 8th note to D 8th note (followed by an 8th rest) down to B 8th up to (Bar 4) D rinforzando 8th down to C 8th note (followed by an 8th rest) down to F# 8th note. This melody line continue again in the following bars but now in the key signature of Eb maj/Gb min (6 flats).

In Bar 1, the horn play Line 1 E [written B a perfect 5th interval above] half note tied to half notes next two bars and tied to (Bar 4) E quarter note and 8th note decrescendo hairpin (followed by an 8th rest).

The bass clarinet plays small octave B [written middle C#] 8th note (followed by an 8th rest) up to E [written F#] (followed by an 8th rest) down to (Bar 2) A [written B] 8th note (followed by an 8th rest) up to E 8th note (followed by an 8th rest) down to (Bar 3) G# 8th note (followed by an 8th rest) up to Line 1 E 8th note (followed by an 8th rest) to (Bar 4) A 8th note (followed by an 8th rest) to E 8th (followed by an 8th rest). The VC play the same as the bass clarinet but an octave lower register and also as pizzicato notes.

After an 8th rest in Bar 1, the violas play Line 1 D staccato 8th note (followed by an 8th rest) to I believe B 8th to (Bar 2), after an 8th rest, middle C staccato 8ths in that pattern to (Bar 3) B to D 8ths in that pattern to (Bar 4) C 8ths. After an 8th rest in Bar 1, violins II play Line 1 E/G# staccato 8ths (followed by an 8th rest) to same E/G# 8ths (repeated next two bars) to (Bar 4) E/A 8ths to (unclear). After an 8th rest, clarinet I plays *mp* Line 1 E 8th (followed by an 8th rest) up to G# 8th to (Bar 2) B-B 8ths in that pattern to (Bar 3) G#-G# 8ths to (Bar 4) B-B 8ths. Clarinet I play D-E 8ths in that pattern to (Bar 2) C#-C# in that pattern to (Bar 3) B-D 8ths to (Bar 4) A-E 8ths.

In bar 5, we now have the key signature of six flats. The oboe and violins I play *mf* Line 1 (Line 2 for the flute) Db up to F staccato 8th notes up to Ab up to Cb 8th notes up to (Bar 6) Eb rinforzando 8th legato to Db 8th note (followed by an 8th rest) down to Bb

8th note up to (Bar 7) Db rinforzando 8th legato to Cb 8th (followed by an 8th rest) down to Ab 8th up to (Bar 8) Cb rinforzando 8th to Bb 8th (followed by an 8th rest) down to Eb 8th note.

Bassoon II (bass clarinet is now silent while on a fast smoke break) play (plucked pizzicato for the celli) Great octave Ab 8th note (followed by an 8th rest) up to small octave Db 8th note (followed by an 8th rest) down to (Bar 6) Gb 8th note (followed by an 8th rest) up to Db 8th note (followed by an 8th rest). Repeat these two bars in Bars 7-8. Viole (after an 8th rest) play middle Cb 8th note (followed by an 8th rest) to another Cb 8th to (Bar 6) Bb-Bb 8ths in that pattern. Repeat these bars in the next two bars. Violins II play Line 1 Db 8th note to (divisi) Db/F staccato 8th note (followed by an 8th rest) to Db/F staccato 8ths to (Bar 6), after an 8th rest, Db/Gb staccato 8ths (followed by an 8th rest) to Db/Gb 8ths to (Bar 7), after an 8th rest, Db/F 8ths in that pattern to (Bar 8) Db/Gb staccato 8ths in that pattern.

The horn plays *mp* Line 1 Db [written Ab] half note tied to half notes next two bars and tied to (Bar 8) Db quarter note and 8th note decrescendo (followed by an 8th rest). Fag I plays (after an 8th rest) middle Cb 8th note (followed by an 8th rest) to Cb 8th note to (Bar 6), after an 8th rest, Bb-Bb 8ths in that pattern. Repeat these bars in Bars 7-8. In that same pattern, clarinet II plays Line 1 Db 8th notes thru all four bars. After an 8th rest, clarinet I plays F 8th (followed by an 8th rest) to F 8th to (Bar 6) G-Gb 8ths in that pattern. Repeat these bars in the next two bars.

Etc.

"You Did it-Part II" *Quasi Recitativo* in 12/8 time, 29 pages, Bar 144 thru Bar 292. Cue # 40827. Orchestrated (*Arr.*) by R. Franklyn. Dvd location: Chapter 35 starting at 2:50.

In the grace bar, Higgins "sings" his lines about the Count starting with "That" notated as middle C# 8th note to (Bar 144) "black-quard, who uses the science of speech more to " notated as C#-C#0C# 8th notes (crossbeam connected) played twice to D-E-D 8ths to C#-B-C# 8ths to (Bar 145) "black-mail and swin-dle than teach. He" notated as D-E-D 8ths to C#-B-D 8ths to C# dotted quarter note ("teach") tied to 8th note (followed by an 8th rest) to E 8th. In Bar 146, he continues on "made it the de-vi-lish bus'-ness of his" notated as E-E-E 8ths to E-D-E 8ths to F-Gb-F 8ths to stand alone E 8th (followed by " pause marks and two 8th rests. In Bar 147 (*spoken)* he states "to find out who this Miss Doolittle is!" This bar shows a whole rest held fermata. The same applies to all the instruments.

Back in Bar 1 for this cue (or rather, written Bar 144), two violins I are bowed trem *p* on middle C# dotted half note to D dotted quarter note to C# dotted quarter note to (Bar 145) D dotted half note (followed by a quarter rest) to *ff* C#-C# rinforzando-marked 8th notes (<u>not</u> cross-beamed, and <u>not</u> bowed trem), and followed by two 8th rests. In Bar 146, they then are again bowed trem *p* on E dotted half note to F dotted quarter note to E non-trem 8th note (followed by pause marks and two 8th rests). Eight violins II play small octave G# dotted half note to two G# dotted quarter notes to (Bar 145) B dotted half note (followed by a quarter rest) to G#-G# rinforzando 8th notes played fortissimo (followed by two 8th rests) to (Bar 146) *p* level again and back to the bowed trem device on B dotted half note to B dotted quarter note bowed trem to non-trem B 8th note (followed by two 8th rests). Violas play *p* small octave E# dotted half note to F#-E# dotted quarter

notes to (Bar 145) F# dotted half note (followed by a quarter rest) to fortissimo (*ff*) E#-E# rinforzando 8th notes (followed by two 8th rests) to (Bar 146) G# dotted half note trem played *p* to A dotted quarter note trem to G# non-trem 8th (followed by two 8th rests). Six VC are bowed trem on Great octave G# dotted half note to B to C# dotted quarter notes to (Bar 145) G# dotted half note (followed by a quarter rest) to double-stopped Great octave C#/G# rinforzando 8ths played twice and played *ff* (followed by two 8th rests) to (Bar 146) B dotted half note bowed trem and *p* up to small octave D dotted quarter note bowed trem down to B 8th (followed by two 8th rests). CB play small octave C# dotted half note bowed trem to Great octave B back up to C# dotted quarter notes down to (Bar 145) G# dotted half note (followed by a quarter rest) to C#-C# rinforzando 8th notes (followed by two 8th rests) up to (Bar 146) E dotted half note trem to D dotted quarter note bowed trem to E 8th note (followed by two 8th rests). Of course Bar 147 is a General Pause.

After a dotted half note rest in Bar 145 and a quarter rest, the piano plays *ff* Great octave C#/G#/small octave C#/E#/G#/middle C# (C# maj tonality) rinforzando 8th notes played twice (followed by two 8th rests). In Bar 144, the harp plays *p* Great octave C#/G#/small octave E#/G#/middle C# dotted half notes to Contra-octave and Great octave B/small octave F#/G#/Line 1 D dotted quarter note to Great octave C#/small octave C#/E#/G#/middle C# dotted half notes to (Bar 145) Contra-octave G#/Great octave G#/small octave F#/B/Line 1 D dotted half notes (followed by a dotted half rest). In Bar 146, the harp plays Great octave E/B and (top staff) G#/B/Line 1 E dotted half notes to Great octave D/small octave D/G#/B/Line 1 F dotted quarter notes to E/B/G/B/E 8ths (followed by two 8th rests).

After a dotted half rest and quarter rest in Bar 145 (essentially Bar 2 in this cue), the timp sounds forte small octave C#-C# rinforzando 8th notes (followed by two 8th rests). After a dotted half and quarter rest in Bar 145, the tuba sounds *ff* on Great octave C#-C# rinforzando 8th notes (followed by two 8th rests). In like pattern, trombones play Great octave G#/small octave C#/E# rinforzando 8th notes played twice, trumpet III on small octave G#-G#, and trumpets I-II on Line 1 G#/B [written A#/C#], and horns on small octave E#/G#/middle C# 8ths.

Fag II plays *p* small octave C# tenuto dotted half note legato to B to C# tenuto dotted quarter notes to (Bar 145) Great octave G# tenuto dotted half note (followed by a quarter rest) down to C#-C# rinforzando 8th notes sounded *ff* (followed by two 8th rests). In Bar 146, it plays *p* Great octave B tenuto dotted half note legato up to small octave D tenuto dotted quarter note down to B 8th note (followed by pause marks and two 8th rests). Fag I plays small octave G# dotted half note tenuto to G#-G# tenuto dotted quarter notes to (Bar 145) F# tenuto dotted half note (followed by a quarter rest) to E#-E# rinforzando 8th notes fortissimo (not crossbeam connected) followed by two 8th rests to (Bar 146) E tenuto dotted half note played *p* legato to F tenuto dotted quarter note to E 8th (followed by two 8th rests). After a dotted half rest and quarter rest in Bar 145, the bass clarinet plays *ff* small octave G#-G# [written A#-A#] rinforzando-marked 8th notes (followed by two 8th rests) to (Bar 146) small octave E [written F#] tenuto dotted half note to C tenuto dotted quarter note to E 8th (followed by two 8th rests). Clarinets play small octave F/middle C# tenuto dotted half notes to Gb/D to F/C# dotted quarter notes to (Bar 145) middle Cb/D tenuto dotted half notes (followed by a quarter rest) to fortissimo Line 1 F/G# rinforzando 8th notes played twice (followed by two 8th rests) to (Bar 146) small

octave G#/B dotted half notes legato to A/B tenuto dotted quarter notes to G#/B 8th notes (followed by two 8th rests).

In Bar 148 (3:01), the orchestra responds emphatically to what Higgins just said in a *Vivace* statement of sforzando and *sffz* 8th notes. Flutes I-II play Line 3 E-F-F# grace notes to A sforzando staccato 8th note (followed by an 8th and quarter rest) while flute III plays Line 3 C#-D-D# grace notes to E sforzando 8th, and the oboe plays Line 2 A-Bb-C grace notes to C# 8th note, and clarinet plays the flute III line, and clarinet II plays the oboe line.

The bass clarinet plays *sffz* small octave A 8th note (followed by an 8th and quarter rest) while the Fags play E/middle C# 8th notes, and horns play middle C#/E/A 8ths, trumpets on Line 2 C#/E/A 8ths, trombones on Great octave A/small octave E/A 8ths, and tuba on Contra-octave A 8th. The timp sounds Great octave A rinforzando 8th note, and the bass drum and cymbal sound a rinforzando 8th note. The xylophone sounds Lines 1 & 2 A rinforzando 8th notes. The piano plays *sffz* Contra-octave A/Great octave E/A and (top staff) Line 1 A/Line 2 C#/E/A rinforzando 8th notes (followed by rests).

Violins I play legato slur (side curve line) on Line 1 E/Line 2 C#/A rinforzando 8th notes, while violins II play E/A/Line 2 E 8ths, viole on middle C#/E/A 8ths, and VC on Great octave A/small octave E/middle C# 8ths. CB pluck pizzicato on Great octave A rinforzando 8th note. Of course the tonality is the A major (A/C#/E). Double bar lines traverse the staff lines and spaces at the end of this bar, and the key signature changes from standard C maj/A min (no sharps, no flats) to F maj/D min (one flat).

So, starting in Bar 149 (3:03), the violins play a rather Hungarian (Transylvanian!) gypsy-type four-note rapid figures. All violins play *p* Line 1 "3" triplet value 16th notes F-G-F legato slur down to D staccato 8th note to the next similar figure of E-F-E "3" triplet value 16ths legato to middle C# staccato 8th to (Bar 150) Eb-F-Eb 16ths to C staccato 8th figure to D-E-D 16ths down to B staccato 8th up to (Bar 151) F-G-G triplet 16ths to D staccato 8th to E-F-E triplet 16ths to C# staccato 8th note.

After an 8th rest in Bar 149, viole top staff play double-stopped Line 1 F/A staccato 8ths (followed by an 8th rest) to F/A staccato 8ths, while the bottom staff plays small octave A-A 8ths in that fashion VC play Great octave A half note tied to next several bars. CB are pizzicato on small octave D 8th (followed by an 8th rest) down to Great octave A 8th note (followed by an 8th rest). Repeat in the next two bars at least.

The "Voice" (Higgins) sings "Ev-'ry time we" notated as F down to D 8th notes (crossbeam connected) to F-D 8tha again to (Bar 150) "looked a-round," notated as F-D 8ths to F quarter note to (Bar 151) "there he was, that" notated as F-D 8ths to F-D 8ths.

The harp bottom staff plays Great octave D/A 8th notes (followed by an 8th rest) to Contra-octave and Great octave A 8ths (followed by an 8th rest, while the top staff (after an 8th rest) plays Lines 1 & 2 A 8ths (followed by an 8th rest) to same A 8ths. Repeat next bars. The triangle sounds *p* an x-headed quarter note (placed on the 2nd line from the top of the staff). Repeat next bars. Flute II is the only flute playing so far. It sounds Line 2 A half note tied to half notes next few bars, while clarinets play small octave and Line 1 A tied (sustained) half notes, and the bass clarinet on small octave A half notes. After an 8th rest, Fag II plays small octave F staccato 8th (followed by an 8th rest) to another F 8th (repeat next bars). Fag I plays (after an 8th rest) Line 1 D staccato 8th (followed by an 8th rest) to middle C# staccato 8th to (Bar 150), after an 8th rest, C staccato 8th (followed by

an 8th rest) to B staccato 8th to (Bar 151), after an 8th rest, Line 1 D 8th (followed by an 8th rest) to C# 8th.

Let's skip to Bar 180 (Chapter 35 at 3:28) to the interesting *Misterioso-Rubato* section of the cue. Here we find a rather Herrmannesque pattern (the only one in the score that I could find) of bowed trem notes. Higgins sings "Oo-zing charm from ev'-ry pore, he" notated as D-D-Eb-Eb 8th notes to F#-F#-F-F 8th notes to (Bar 181) "oiled his way a-round the floor." Notated as D-D0Eb-Eb 8ths to F#-F# 8ths to stand alone F 8th (followed by an 8th rest) to (Bar 182) "ev-ry trick that be could play, he" notated as E-E-F-F 8ths to F#-G#-G-G 8ths to (Bar 183) "used to strip her mask a-way, and" notated as E-E-F-F 8ths to G#-G#-G-G 8ths to (Bar 184, start of page 11) "when at last the dance was done, he" notated as F#-F#-G-G 8ths to A#-A#-A-A 8ths to (Bar 185) "glowed as if he knew he'd won!" notated as F#-F#-G-G 8ths to A#-A# 8ths to A 8th (followed by an 8th rest).

Back in Bar 180, violins I are bowed trem *p* < > legato on Line 1 quarter notes D to D# that then slides (portamento, most likely it sounds to me, rather than the glissando slide) as a short diagonal line between the notes to-F#-F quarter notes (repeated next bar). In Bar 182, they play E-F-G#-G (with the slide always between the 2nd and third notes) bowed trem quarter notes (repeated next bar) to (Bar 184) F#-G-A#-A quarter notes (repeated next bar). Back in Bar 180, violins II play *p* < > small octave B half note trem to Line 1 D half note trem (repeated next bar) to (Bar 182) middle C up to E half note trems (repeated next bar) to (Bar 184) D up to F# half note trems (repeated next bar). Note that there is also a slide between those half notes, but positioned more towards the middle of the notes. If it were a gliss, the line would probably be connecting both notes far more fully (longer diagonal line). The portamento slide is more the effect of holding on to the first note and then releasing the slide, whereas the glissando is an immediate run of notes.

In Bar 180, violas play small octave G up to B half notes bowed trem (with the slide) and repeated next bar. In Bar 182, they play A to middle C bowed trem half notes (repeated next bar) to (Bar 184) B up to D half note trems (repeated next bar). VC follow the violins I line but played an octave lower register (small octave register). CB are bowed trem *p* < > on small octave G whole note (repeated next bar) to (Bar 182) A whole note (repeated next bar) to (Bar 184) B whole note (repeated next bar).

In Bar 180, flute I plays *p* < > Line 1 D to Eb quarter notes with the slide to F# quarter note to F quarter note (repeated next bar, and then silent until Bar 186). The oboe is the same but cued in for Bars 180-181. In Bar 183, they actually *play* E-F-G#-G quarter notes (repeated next bar). In bar 184 they are again *Cue* on F#-G-A#-G quarter notes (repeated next bar). Clarinet I plays small octave D-Eb-F#-F legato quarter notes (repeated next bar) to (Bar 182) middle C up to E half notes (repeated next bar) to (Bar 184) Line 1 F#-G-B-A quarter notes (repeated next bar). Silent in Bars 180-181, clarinet II in bar 182 plays small octave A up to middle C half notes (repeated next bar), and then silent again for two bars. The bass clarinet plays small octave G whole note (repeated next bar) to (Bar 182) A whole note (repeated next bar) to (Bar 184) B [written C#] whole note (repeated next bar). The Fags are cued in on small octave G/B half notes to B/D half notes (repeated next bar). In Bar 182, Fag I (Fag II holds the whole rest sign) actually plays small octave E-F-G#-A quarter notes (repeated next bar) to (Bar 184) Line

1 D up to F# half notes (repeated next bar) In Bar 184, Fag II plays B up to Line 1 D half notes (repeated next bar).

Horns I-II play *p* < > small octave G/B [written Line 1 D/F#] half notes legato (and slide) to B/D [written F#/A] half notes (repeated next bar), and then silent for two bars. In Bar 184, the nice variation or interplay of patterns shows up again with the horns now playing small octave F#-G-Bb-A [written Line 1 C#-D-F-E] legato quarter notes (repeated next bar).

[end session 10:32 pm]…[resume session Sunday, August 1 at 8:06 am]

In Bar 186 (3:42), the orchestra again plays sforzando and rinforzando 8th notes. Flute I plays Line 2 F-Gb-Ab grace notes (written as 32nd notes with three crossbeams connecting the notes) to Bb staccato and sforzando 8th note followed by an 8th note and then a quarter note held fermata. Then it plays *p Colla Voce* Line 1 Bb half note to (Bar 187, *Accel.*) B whole note. Flute II-III-oboe also play as flute I. Clarinet I plays Line 2 D-Eb-F grace notes to Gb sforzando 8th note, while clarinet II plays Bb-Line 2 C-D grace notes to Eb 8th note. After the fermata-held quarter rest, clarinet I plays Line 1 Eb half note to (Bar 187) F whole note. The bass clarinet plays small octave Bb [written middle C] sforzando and staccato 8th note (followed by an 8th rest and then a fermata-held quarter rest) to small octave Gb half note to (Bar 187) Gb whole note. Fag I plays small octave Bb sforzando and staccato 8th note followed by an 8th rest and then a quarter rest held fermata, and then small octave Db half note to (Bar 187) D whole note. Fag II plays F# 8th note. Horns play Bb/Line 1 Gb 8th notes. After the fermata-held quarter rest, horn III only plays small octave Bb half note to (Bar 187) Bb whole note. Trumpets play Bb/Line 2 Eb/Gb sforzando 8th notes, and the Pos play Great octave Bb/small octave Gb/Line 1 Eb 8th notes. The tuba sounds *sffz* Contra-octave Bb 8th note, and the timp beats *sfz* the Great octave Bb 8th note. The bass drum and cymbal sound an 8th note, as well as the tambourine. The harp is silent here.

Violins I are double-stopped on Lines 1 & 2 Bb rinforzando-marked 8th notes (followed by an 8th rest and then a quarter rest held fermata) to Line 1 Bb bowed trem half note played *p* to (Bar 187) B whole note trem. Violins II play double-stopped small octave Bb/Line 1 Gb rinforzando 8th notes (followed by aforementioned rests) to Line 1 Eb half note bowed trem to (Bar 187) F whole note trem. Violas are double-stopped on small octave Gb/Line 1 Eb 8th notes (followed by rests) to small octave Bb half note trem to (Bar 187) B whole note trem. VC play *sfz* small octave Bb rinforzando 8th note (followed by rests) down to Db half note trem sounded *p* to (Bar 187) D whole note trem. CB play small octave Bb 8th (followed by rests) to Gb half note trem to (Bar 187) Gb whole note trem.

After a quarter rest held fermata, and then an 8th rest (not fermata-held), Higgins recites "And with a voice too ea-ger and a" notated as Line 1 BB-Gb-Ab 16th notes to Bb 8th (followed by a 16th rest) to Bb 16th to next figure of Bb-Bb-Gb-Ab 16ths to (Bar 187) "smile too broad, he an-" notated as B quarter note to B 8th to B 9th tied to 8th (followed by an 8th rest) down to Gb-Ab 8th notes. ETC. [8:26 am]

Let's now skip to the Part 3 section of this collective cue(s).

****

"You Did It-Part 3" *Maestoso* in 4/4 time, 9 pages, Bar 293 thru Bar 326. Key signature of Eb maj/C min (3 flats). Cue # 40828. Orchestrated (*Arr.*) by R. Franklyn. Dvd location: Chapter 35 starting at 5:03.

This is a highly rousing and triumphant-sounding cue as the chorus praises the successful efforts of Professor Higgins. The voices encompass two staves in this full score and are fully harmonized. We find them singing in the grace bar "Con-gra-tu" notated as small octave (bottom staff) and Line 1 (top staff) Bb-Bb-Bb 8th note. Double bar lines traverse the entire page at the end of this grace bar. In Bar 293 (in effect Bar 1 for this cue), they sing "lat-tions, Pro-fes-sor" notated (bottom staff) as small octave Eb/Bb dotted quarter notes to Eb/Bb 8th notes (followed by an 8th rest) to Bb 8th to Ab/Bb dotted 8ths to Ab/Bb 16th three-note figure (delayed triplet figure), while the top staff Voices play G/Bb/Line 1 Eb dotted quarter notes down to Eb/G/Bb (Eb maj) 8th notes (followed by an 8th rest) to Line 1 Bb 8th to F/Bb/Line 2 F dotted 8ths to F/Bb/D 16th delayed triplet figure. In Bar 294 (Bar 2) the Voices sing "Hig-gins! (8th and quarter rest marks following) For your" notated as (bottom staff) G/Bb quarter notes to Eb/Bb 8ths (followed by an 8th and quarter rest) to Bb dotted 8th to Bb 16th, while the top staff plays Eb/Bb/Line 2 Eb quarter notes to Eb/G/Bb 8ths (followed by rests) to Line 1 BB dotted 8th to Bb 16th. In Bar 295 (Bar 3), they sing "glor-ri-ous vic-to-" notated bottom staff as C/G quarter notes to C/G dotted 8ths to 16th notes to D/middle C quarter notes to D/Line 1 D quarter notes, while the top staff voices sing G/Bb/Line 2 Eb quarter notes to Eb/G/Bb dotted 8ths down to Bb/Line 1 Eb/G 16ths up to G/A/Line 2 D quarter notes down to middle C/F#/A quarter notes. In Bar 296, they sing "ry!" notated as G/Line 1 D half notes tied to 8th notes while the top staff voices sing small octave B (overlapping registers with the bottom staff) and Line 1 G/Line 2 D half notes tied to 8th notes. Then they sing "Con-gra-tu" as they did in the grace bar.

Besides the Voices, the only other instrumental "voice" sounding in the grace bar is trumpet I (and horns I-II that I'll discuss later) playing *mf* < Line 1 Bb-Bb-Bb [written Line 2 C-C-C] 8th notes (crossbeam connected). Then three trumpets play forte G/Bb/Eb (Eb maj 1st inversion) dotted quarter notes down to Eb/G/Bb 8ths (followed by an 8th rest) to Eb/G/Bb 8ths up to Ab/Bb/F dotted 8ths to Ab/Bb/D 16ths (delayed triplet figure that is crossbeam connected). In Bar 294, the trumpets playG/Bb/Eb quarter notes down to Eb/G/Bb 8ths (followed by an 8th and quarter rest) to Eb/G/Bb dotted 8ths to 16ths up to (Bar 295) G/Bb/Eb quarter notes down to Eb/G/Bb dotted 8ths to Eb/G 16ths to G/C/D quarter notes down to D/F#/A quarter notes. In Bar 296, they play D/G/Line 2 D 8th notes to G/B/D 16ths played twice to the next figure of G/B/D down to D/G/B down to small octave B/Line 1 D/G up too D/G/B 16th note triads (connected by two crossbeams) to G/B/D rinforzando 8ths played *sffz*, and then they play (as in the grace bar) Bb-Bb-BB 8th notes.

In the grace bar, horns I-II play *mf* < small octave Bb-Bb-Bb [written Line 1 F-F-F] 8th notes (crossbeam connected). In Bar 293 (in effect, Bar 1) all three horns now play forte unison Line 1 Eb [written Bb a perfect 5th interval above] dotted quarter note down to small octave Bb 8th note (followed by an 8th rest) to same Bb 8th up to F [written Line 2 C] down to D [written A] 16th note (delayed triplet figure) to (Bar 294) Eb quarter note down to Bb 8th (followed by an 8th rest) to middle C [written G] half note to Bb dotted 8th to Bb 16th notes up to (Bar 295) Eb quarter note down to Bb dotted 8th down to G 16th up to Line 1 D [written A] down to small octave A [written Line 1 E] quarter notes up. In

Bar 296, horns I-II play D half note to *sffz*-sounded A 8th note down to small octave Bb-Bb-Bb 8th notes. In Bar 296, horn III plays small octave B [written Line 1 F#] half note down to G rinforzando 8th note played *sffz* up to Bb-Bb-Bb 8th notes.

In Bar 293 (Bar 1), the Pos play forte Great octave Bb/small octave G/Bb dotted half notes to Bb/Ab/Bb quarter notes to (Bar 294) Bb/G/Bb half notes tied to 8th notes (followed by an 8th and quarter rest) to (Bar 295) small octave C/G/Bb half notes to D/G/A quarter notes to D/D#/middle C quarter notes. In Bar 296, Pos I & II play G/B half notes to D/B rinforzando 8th notes to unison Bb-Bb-Bb 8th notes. Pos III plays small octave D half note down to Great octave G 8th note (followed by an 8th and quarter rest).

In Bar 293, the tuba plays *f* on Great octave Eb dotted half note down to Contra-octave Bb quarter note up to (Bar 294) Eb half note tied to 8th note (followed by an 8th and quarter rest). In Bar 295, the tuba then plays Great octave C half note to D-D quarter notes up to (Bar 296) G half note down to Contra-octave G rinforzando 8th note (followed by an 8th and quarter rest). The timp is follows the tuba line but an octave higher register in the first three bars. The half notes are trem rolled. In bar 295, we find small octave C half note roll to D non-trem quarter note to same D quarter note (but rolled) down to Great octave G 8th note (followed by a quarter rest) to G rinforzando 8th note (followed by an 8th and quarter rest). The cymbal sounds a diamond-headed dotted half note to x-headed quarter note to (Bar 294) diamond-headed half note (followed by a half rest) to (Bar 295) half note to two quarter notes to (Bar 296) half note (followed by a half rest). After an 8th rest in Bar 296, the drums play six 16ths to an 8th note played *sffz* (the bass drum also sounds an 8th note here located on the bottom space of the same staff). After a half rest in Bar 293 (Bar 1), the bells play forte on Lines 1 & 2 Bb half notes to (Bar 294) Line 1 A half note (followed by an 8th rest) to Bb-Bb 16ths to Lines 1 & 2 Bb half notes (silent next bar). In Bar 296, the orchestra bells then play (after an initial 8th rest) G-B-Line 2 D 8th notes to Lines 1 & 2 G rinforzando 8th notes (followed by an 8th and quarter rest). Perhaps I'll get to the harp and piano later.

The violins and viole are quite noticeable playing a rapid run of 16th note figures. Violins I play forte descending 16ths starting Line 3 (Line 2 for violins II and viole) Eb-D-C-Bb (connected by two crossbeams) down to Ab-G-F-Eb (connected by two crossbeams) back up to Eb-D-C-Bb 16ths to Ab-G-Ab-F 16ths to (Bar 294) Eb-D-C-Bb down to Ab-G-F-Eb down to ascending 16ths Bb-Eb-F-G to F-G-Ab-Bb to (Bar 295) Eb-D-C-Bb down to Ab-G-F-Eb back up to C-Bb-A-G down to F#-Eb-D-C. In bar 296, violins I play Line 1 B up to Line 2 D-G down to B 16ths down to Line 1 B-G-D-small octave B 16ths down to G 8th note *sffz* (followed by an 8th and quarter rest). Violins II play small octave B up to Line 1 D-G-D 16ths up to descending Line 1 B-G-D-small octave B 16ths down to G 8th *sffz* up to Line 1 Bb-Bb-Bb 8ths. Viole play small octave B up to Line 1 D-G-D 16ths down to small octave B-G-D up to B 16ths to G 8th note *sffz* (followed by an 8th and quarter rest).

Back in Bar 293, VC play forte a series of 8th note figures (not 16th figures as the higher strings). We find Great octave Eb up to Bb up to small octave Eb down to Great octave Bb 8th notes (crossbeam connected) up to G down to Great octave BB up to F down to Bb 8th notes down to (Bar 294) the first figure as given in Bar 293 up to small octave G down to Great octave BB up to small octave BB down to Great octave BB 8ths. In Bar 295, celli continue on small octave C up to G up to Line 1 Eb down to G 8ths down to D up to middle C down to A down to D 8ths up to (Bar 296) G up to B down to

G down to D 8ths (crossbeam connected) down to Great octave G 8th note *sffz* (followed by an 8th and quarter rest).

CB play forte small octave Eb half note down to Great octave Bb quarter note up to (Bar 294) Eb half note tied to 8th note (followed by an 8th and quarter rest) down to (Bar 295) C half note to D-D quarter notes up to (Bar 296) G half note down to Great octave G 8th note *sffz* (followed by an 8th and quarter rest).

Flute I plays forte Line 2 Bb-Bb-Bb-Bb 8th notes (crossbeam connected) to another such set or figure to (Bar 294) Bb-Bb-Bb-Bb 8ths (crossbeam connected) to Bb-Bb 8ths (crossbeam connected) to stand alone Bb 8th (followed by an 8th rest). In Bar 295, flute I continues on Bb-Bb-Bb-Bb 8ths to A-A up to Line 3 C-C 8ths to (Bar 296) B 8th up to Line 3 D-D 16ths to next figure of D down to B down to G up to B 16ths up to Line 3 D rinforzando 8th note down to Line 2 Bb-Bb-Bb 8th notes. Flute II plays Line 2 G-G-G-G 8ths to G-G-Ab-Ab 8ths to (Bar 294) seven G 8ths (followed by an 8th rest) to (Bar 295) G-G-G-G 8ths to G-G-F#-F# 8ths to (Bar 296) G 8th up to (see flute I). Flute III plays Line 2 Eb-Eb-Eb-Eb 8ths to Eb-Eb-D-D 8ths to (Bar 294) seven Eb 8ths to (Bar 295) Eb-Eb-Eb-Eb 8ths down to C-C-D-D 8ths to (Bar 296) D 8th up to (see flute I). The oboe follows the flute I line thru Bar 3 to (Bar 4) Line 2 B 8th and then *down* to the octave lower notes played as given in the flute I line. Clarinet I plays the flute II line, while clarinet II plays the flute III line thru Bar 3 to (Bar 296) Line 2 D 8th up to G-G 16ths to G down to D down to B up to D 16ths up to G rinforzando 8th down to Line I Bb-Bb-Bb 8ths.

Fag II plays the tuba line except for the rinforzando 8th note in Bar 296 being a Great octave G 8th (not the Contra-octave G 8th for the tuba). Fag I plays small octave G dotted half note to Ab quarter note to (Bar 294) G half note tied to 8th note (followed by rests) to (Bar 295) Bb half note to A to middle C quarter notes to (Bar 296) B half note down to Great octave G rinforzando 8th note. The bass clarinet plays small octave Bb dotted half note to Bb quarter note to (Bar 294) Bb half note tied to 8th note (followed by rests) to (Bar 295) middle C half note to D-D quarter notes to (Bar 296) D half note down to small octave G rinforzando 8th note (followed by an 8th and quarter rest).

The harp plays Great octave Eb/Bb/small octave Eb/G and (top staff) Line 1 Eb/G/Bb/Line 2 Eb dotted half notes up to Bb/F/Ab/Line 1 D/Ab/Bb/Line 2 F quarter notes down to half notes in the first chord notes (followed by a half rest) to (Bar 295) small octave C/G/BB/Line 1 Eb/Gb/Bb/Line 2 Eb half notes to D/G/A/Line 1 C/D/G/A/Line 2 D quarter notes to D/F#/A/middle C/D/F#/Line 2 C/D (D Dom 7th) quarter notes. To (Bar 296) Great octave G/small octave D/G/B/Line 1 D/G/B/D quarter notes (followed by a quarter rest) to G/D/G/B/G/B/D/G rinforzando 8ths (followed by an 8th and quarter rest).

The piano plays Great octave Eb/Bb/G/Bb/Line 1 Eb dotted half notes down to Contra-octave Bb/Great octave Bb/small octave Ab/Bb/Line 1 D/F quarter notes down to (Bar 294) the first chord notes as half notes (followed by a half rest). In Bar 295, the piano plays Great octave and small octave C half notes and (top staff) B/Bb/Line 1 Eb half notes to D/D/G/A/middle C/D quarter notes to D/D/F#/A/C/D quarter notes to (Bar 296) G/small octave D/G/B/Line 1 D quarter notes (followed by a quarter rest) down to Contra-octave and Great octave G rinforzando 8th notes (bottom staff) and (top staff) Line 2 G/B/Line 3 D/G 8ths.

Well, this covers the complete first (title) page! Three pages of work.[10:44 am]

"Slippers" *Slowly* in ¾ time, 7 pages, 28 bars. R16/1, cue # 40829. Orchestrated by Al Woodbury. Dvd location: start of Chapter 36. Scene: Eliza is really feeling down in the corner of the room. She shuts off the lamp and soon picks up the Professor's slippers.

In Bar 1, after a quarter rest, the solo cello plays *p* small octave B to middle C quarter notes legato to (Bar 2) F half note to E quarter note tied to quarter note next bar, and then down to B-C quarter notes up to (Bar 4) F half note to E quarter note tied to quarter note next bar down to B to C quarter notes up to (Bar 6) E tenuto dotted half note to (Bar 7) B tenuto dotted half note to (Bar 8) B dotted half note.

After a quarter rest in Bar 1, the harp plays small octave B to middle C quarter notes up to (Bar 2, top staff) F half note to G quarter note (repeat these bars in the next two bars) to (Bar 5), after a quarter rest, B-C quarter notes to (Bar 6) E half note (followed by a quarter rest) to (Bar 7) D half note (followed by a quarter rest) to (Bar 8) same D half note.

In Bar 2, muted violins I play *pp* bowed trem dotted half notes Line 2 E/B tied to E/B dotted half notes next bar (repeated in Bars 4-5) to (Bar 6) G/B dotted half notes trem tied to next two bars. Violins II play Line 2 C dotted half note trem to (Bar 3) Line 1 B dotted half note trem (repeated next two bars) up to (Bar 6) E dotted half note trem tied to next two bars. Viole play Line 1 A dotted half note trem tied to next bar (repeated next two bars) to (Bar 6) B dotted half note trem tied to next two bars.

Etc.

****

"The Ring" 4/4 time in the key signature of Eb maj/C min (3 flats), 5 pages, 19 bars. R17/1 + 2, cue # 40830. Orchestrated by Al Woodbury. Dvd location: start of Chapter 37.

The solo cello plays *espr* Great octave C quarter note legato up to G 8th up to small octave F tenuto quarter note down to D-Eb 8th notes up to (Bar 2) Line 1 D-C-B-C legato 8th notes up to G quarter note (followed by a quarter rest).

After a half and quarter rest in Bar 2, violins I play *p* Line 1 F to G 8th notes legato to (Bar 3) Ab quarter note to G-Ab 8th notes to G-F 8th note to a run of "10" 32nd notes F-G=Ab-Bb-C-D-Eb-F-G-Ab (the run is also played by the flute) to (Bar 4) Line 2 Bb-Ab to G-Ab legato 8th notes to G 8th to F quarter note to Bb 8th (the flute also plays this melody line).

In Bar 3, the horn plays middle C half note to C# to D quarter notes crescendo to (Bar 4) E-F 8th notes to E quarter note to Eb quarter note to D quarter note (all played legato). Violins II play middle C half note to C#-D quarter notes crescendo up to (Bar 4) Line 2 C dotted half note to Bb quarter note. Violas play small octave Ab whole note crescendo up to (Bar 4) Line 1 Ab dotted half note (etc). *Tutti* celli play small octave Eb half note legato up to Ab half note crescendo up to (Bar 4) Line 1 G-F 8th notes to E-Eb-D quarter notes.

Etc.

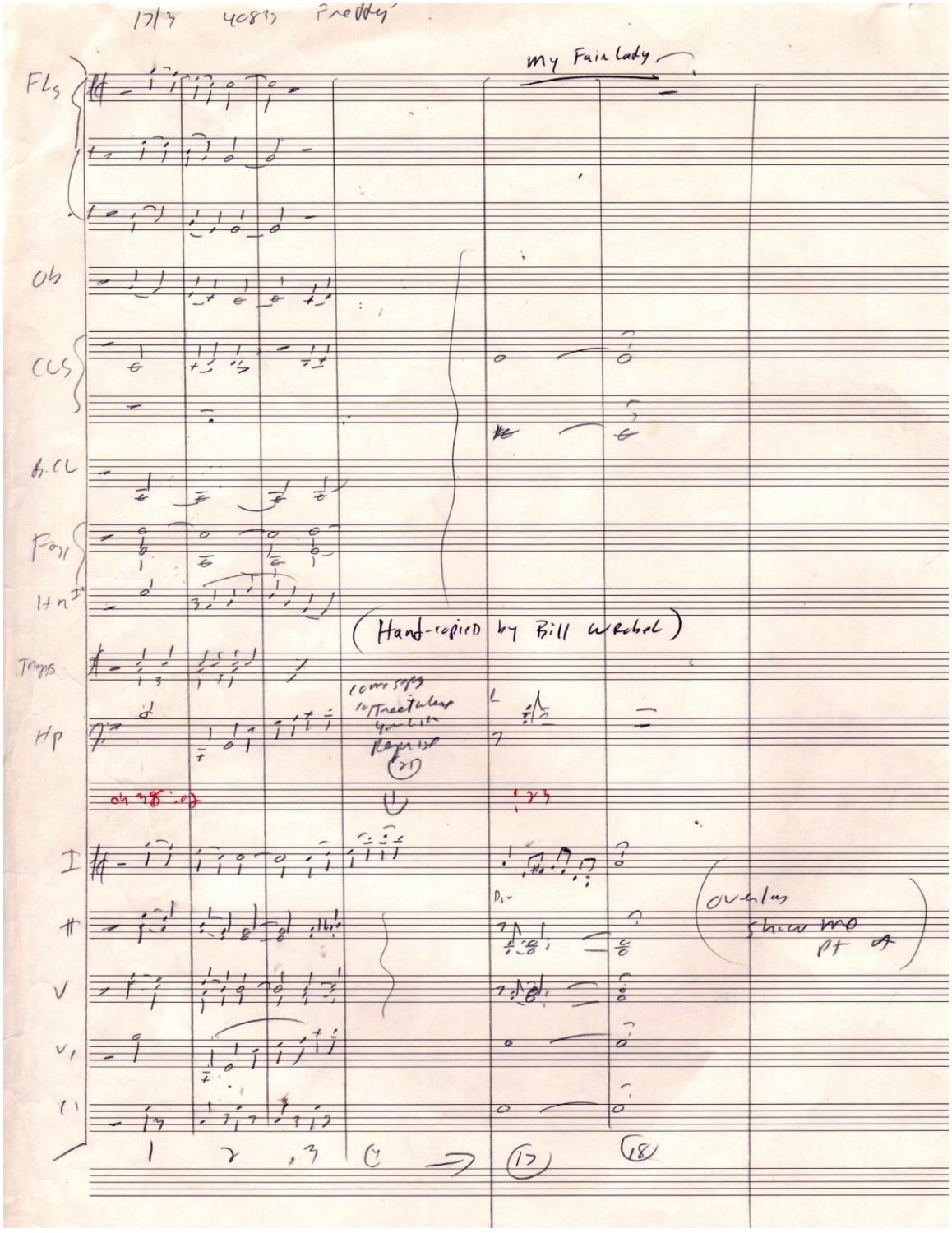
****

[On The Street Where You Live] [Note: This is a reprise of the song Freddy sung earlier, but I do not have notes on this cue. I imagine it was largely or completely lifted from cue #40812. Dvd location: start of Chapter 37.

****

"Freddy" Cue # 40833, C time, 5 pages, 18 bars. Orchestrated by Al Woodbury. Dvd location: Chapter 38 starting at :02. Scene: Freddy stops singing on the street when he sees Eliza stepping out of the professor's flat, and runs over to greet her.

Violins I play (after a half rest) Line 2 G legato to F quarter notes to (Bar 2) E legato down to C quarter notes to C half note tied to half note next bar, and then C to D quarter notes up to (Bar 3) E up to B quarter notes to B-B quarter notes, etc. Bar 3 actually is a coma sopra of Bar 21 of the "Street Where You Live" Reprise, and continues on. Violins II play Line 1 B/Line 2 E quarter notes legato down to A/D quarter notes to (Bar 2) G/B down to E/G quarter notes to same E/G half notes tied to half notes next bar, and so forth. Viole play in Bar 1 (after the initial half rest) Line 1 E/G quarter notes to D/F quarter notes to (Bar 2) B/E quarter notes to unison C quarter note to same C half (cont)....



note tied to half note next bar, and so forth. VC play small octave B half note down to (bar 2) Great octave C quarter note up to G half note up to small octave E quarter note up to (Bar 3) G up to A up to middle C to D legato quarter notes. After a half rest in Bar 1, CB plays small octave G quarter note (followed by a quarter rest) down to (Bar 2) C quarter note (followed by a quarter rest) up to G quarter note (followed by a quarter rest)

(repeat next bar). The harp follows the VC line. The flutes follow the violins I and II lines (but with a half rest in Bar 3). Etc.

Skipping to Bar 17 (:23), we come to the point in the dialog when Freddy says to Eliza, "Darling, how could you imagine such a thing. You know how I feel. I've written two or three times a day telling you—sheets and sheets!" Then he starts singing (see next cue). In Bar 17, violins I are highlighted playing Line 1 A quarter note down to E-F# 8th notes (crossbeam connected) to G-F# 8ths (crossbeam connected) down to D down to B 8th note up to (end Bar 18) Line 1 A whole note held fermata. After an 8th rest in Bar 17, divisi violins II play small octave B/Line 1 D 8th notes tied to dotted half notes and tied to whole notes next bar held fermata. After an 8th rest, viola splay small octave G/G 8th notes tied to dotted half notes and tied to whole notes next bar held fermata. VC/CB play small octave G whole note tied to whole note next bar (held fermata there). After an 8th rest, the harp plays small octave G/B/Line 1 D (G maj) 8th notes tied to dotted half notes and tied to whole notes next bar. Clarinets play small octave B/Line 1 D [written C#/E] whole notes tied to whole notes held fermata next bar. Then the written note follows: "Overlap Show Me Part A."

End of cue.

****

"Show Me – Part A" *Andtino* in 4/4 time, 2 pages, 8 bars (listed as Bars 81 thru 88). Cue # 40834. Orchestrated by R. Franklyn. Dvd location: Chapter 39 starting at :30. This is a very delightful short cue and song, one of my personal favorites in this score. It just seems to resonant with me.

Freddy sings “Speak and the world is full of” notated as Line 1 A quarter note down to E-F# 8th notes (crossbeam connected) to G-F#-E-F# 8th notes (crossbeam connected) to (Bar 82, or effectively Bar 2) “sing-ing And I am” notated as D quarter note up to A quarter note tied to 8th note down to F#-E-F# 8th notes to (Bar 83) “wing-ing high-er than the” notated as D up to B quarter notes to A-F#-D-small octave B 8th notes to (Bar 84) “birds” notated as F# whole note. In Bar 85, he sings “Touch and my heart be-gins to” notated as F# quarter note to G#-A# 8th notes (crossbeam connected) to B-A#-G#-A# 8th notes (crossbeam connected) to (Bar 86) “crum-ble The hea-vens” notated as F# quarter note up to Line 2 C# quarter note tied to 8th note down to A#-G#-A# 9th notes to (Bar 87) “tum-ble, dar-ling, and I’m” notated as F# quarter note up to Line 2 D#

quarter note to descending 8th notes C#-A#-F#-D#. At this point, Eliza interrupts his song with her own! She voices "Words! Words! Words! (see next cue). At the end of Bar 87 is written "Overlap downbeat of bar 88 (first bar) of Show Me."

Back in Bar 81 (Bar 1), ten divisi violins I play *p espr* Lines 1 & 2 A quarter notes to E to F# 8th notes (crossbeam connected). These three notes are under the legato umbrella. Then they play Lines 1 & 2 G-F#-E-F# legato 8th notes. Follow Freddy's song line in Bars 2 thru 4 (but adding an octave to his notes). After a quarter rest in Bar 85, violins I continue on middle C# unison quarter notes to (bottom line) small octave B half note while the top line play F# to E# legato quarter notes. After an 8th rest in Bar 86, they play small octave A#/middle C# 8th notes up to G#/B 8th notes down to F#/A# 8th notes (crossbeam connected) up to A#/Line 2 C# quarter notes tied to 8th notes (followed by an 8th rest). After an 8th rest in Bar 87, the top line of violins I play small octave A# up to Line 1 G# to F# 8th notes (crossbeam connected) to A# half note to (Bar 88) E# 8th note (followed by 8ths). The bottom line violins I play the same A#-G#-F# 8th notes to E# quarter note to D# down to A# 8th notes to (Bar 88) A# 8th note (followed by rests).

After an 8th rest in Bar 81 (Bar 1), eight violins II play *p* small octave B/Line 1 D dotted quarter notes (followed by an 8th rest) to small octave G/B 8th notes (followed by an 8th rest) to A/middle C# 8th notes. After an 8th rest in Bar 82, they play small octave A/Line 1 D 8th notes (followed by an 8th rest) to same A/D 8th notes that are crossbeam connected to the previous notes (repeat this pattern in the second half of the bar). After an 8th rest in Bar 83, they play B/D 8th notes (followed by an 8th rest) to B/D 8th notes (followed by an 8th rest) to A/D dotted quarter notes. In Bar 84, the top line violins II play D# quarter note up to F# half note down to D# quarter note, while the bottom line violins play B quarter note to B quarter note legato up to D# quarter note back to B quarter note. After an 8th rest in Bar 85, they play A#/middle C# 8th notes (followed by an 8th rest) to same A#/C# 8ths (followed by an 8th rest) to B/D# 8th notes (Followed by an 8th rest) to B/C# 8th notes. After an 8th rest in Bar 86, they play A#/C# 8th notes (followed by an 8th rest) to A#/C# 8ths (followed by an 8th rest) to A#/C# quarter notes to A#/C# 8ths. After 8th rest in Bar 87, they play A# quarter note to A# 8th note (followed by a quarter rest) to A#/C# 8ths (followed by an 8th rest) to A#/Line 1 D# 8ths to (end Bar 88) A#/E# 8ths (followed by rests).

After an 8th rest in Bar 81, six violas play *p* on small octave G dotted quarter note (followed by an 8th rest) to G 8th note (followed by an 8th rest) to same G 8th. After an 8th rest in Bar 82, viole play F#-F#-F#-F# 8ths in that rest spacing to (Bar 83), after an 8th rest, F# 8th (followed by an 8th rest) to F# 8th (followed by an 8th rest) to F# dotted quarter note to (Bar 84) F# quarter note to F# half note to F# quarter note. In Bar 85, viole take over the melody line (song) and play *mf espr colla voce* F# quarter note legato to G# to A# 8th notes (crossbeam connected) to B-A#-G#-A# 8th notes down to (Bar 86) F# quarter note up to middle C# quarter note tied to 8th note down to A#-G#-A# legato 8th notes. In Bar 87, viole conclude by playing F# quarter note up to Line 1 D# quarter note to descending tenuto-marked 8th notes C#-A#-F#-D# to (end Bar 88) E# 8th note (followed by rests).

After a quarter rest in Bar 81, six VC play *p* ascending legato quarter notes Great octave A-small octave E-A to (Bar 82) F# dotted half note (these four notes are under the legato umbrella) to A quarter note back to (Bar 83) F# half note down to D half note up to (Bar 84) D# 8th note (these four notes are under the legato/mini-phrase umbrella) down

to Great octave F# up to small octave D# down to Great octave B 8th notes up to F# down to D# 8th notes up to *div* B/Line 1 D# quarter notes. VC are *unis* again in Bar 85 playing small octave F#-E#-D#-C# quarter notes down to (Bar 86) Great octave F# 8th up to C# quarter note to C# 8th tied to half note. In Bar 87, celli continue on Great octave D# 8th note up to A# quarter note to A# 8th note legato up to small octave F# quarter note down to Bb-C tenuto 8th notes to (end Bar 88) D tenuto 8th note (followed by rests).

Three CB play small octave E up to A back to E down to Great octave A quarter notes up to (Bar 82) small octave D to C# half notes down to (Bar 83) B up to small octave F# half notes crescendo to (Bar 84) Great octave B whole note decrescendo. In Bar 85, CB play small octave F# whole note to (Bar 86) F# to E# half notes to (Bar 87) D# dotted half note to D# up to F# tenuto 8th notes to (end Bar 88) F tenuto 8th note (followed by rests marks).

Ok. That handles completely the strings and voice. Let's tackle the harp (that plays in only three bars). The harpist plays ascending legato 8th notes in Bar 84 starting Contra-octave B-Great octave F#-small octave D# down to B (crossbeam connected) up to F#-D# 8th note up to B/Line 1 D# quarter notes. In Bar 85, the harp returns to play Great octave F# up to small octave C# up to G# to A# 8th notes (crossbeam connected) to middle C# 8th note (followed by an 8th and quarter rest). In Bar 87, the harpist plays Great octave D#-A#-small octave E#-F# legato 8th notes (crossbeam connected) up to A# up to (top staff) Line 1 E#-D#-A# 8th notes.

Horn I plays in only two bars. After a quarter rest in Bar 84, it plays *p espr* small octave F# [written middle or Line 1 C#] 8th note up to Line 1 D# [written A#] 8th note (crossbeam connected notes) to middle C# down to B [written F#] down to F# up to G# legato 8th notes to (Bar 85) A# small octave quarter note tied to 8th note (followed by an 8th rest and half rest).

Bassoon I plays *pp* small octave G whole note legato to (Bar 82) F# whole note. In Bar 83, it plays F# down to D half notes to (Bar 84) D# whole note. In Bar 85, it plays Db half note up to Gb to F quarter notes to (Bar 86) Db half note tied to 8th note (followed by an 8th and quarter rest). In Bar 87, it plays Great octave Bb half note tied to 8th note and then Bb-Bb-C tenuto 8th notes to (Bar 88) D 8th note (followed by rests).

The bass clarinet plays *pp* Line 1 E [written F#] dotted half note down to small octave A [written B] quarter note up to (Bar 82) D [written E] half note down to C# [written D#] half note to (Bar 83) small octave B [written C#] half note down to F# [written G#] half note. These previous five notes are played under the legato/phrase umbrella. In Bar 84, the bass clarinet plays F# whole note to (Bar 85) Gb [written Ab] whole note. In Bar 86, it plays Gb to F half notes to (Bar 87) Eb [written F] half note tied to 8th note, and then Eb-Eb-Gb tenuto 8th notes to (Bar 88) F 8th note (followed by rests).

Clarinet II plays *pp* small octave B half note down to G up to A quarter notes to (Bar 82) A whole note (all four notes played under the legato umbrella) to (Bar 83) B to A half notes to (Bar 84) B half note down to F# up to B quarter notes. In Bar 85, clarinet II plays small octave Bb half note legato slur up to Cb half notes to (Bar 86) Bb quarter note to Ab 8th note to Bb 8th note tied to 8th note (followed by an 8th and quarter rest). In Bar 87, it plays small octave Gb quarter note to F 8th to Gb 8th tied to 8th note, and then Gb-Gb-Bb tenuto 8th notes to (end Bar 88) Bb 8th note (followed by rests).

Clarinet I plays *pp* Line 1 D half note down to B to middle C# quarter notes to (Bar 82) D whole note. In Bar 83, it plays D whole note legato to D# whole note. In Bar

85, it plays Gb-F-Eb-Db legato quarter notes to (Bar 86) Db half note tied to 8th note (followed by an 8th rest and half rest). In Bar 87, it plays small octave Bb half note tied to 8th note, and then Bb-Bb up to Eb tenuto 8th notes to (Bar 88) F 8th note (followed by rests).

The oboe is cued in for the first four bars. They "play" (if opted) the same notes and register as the Voice (and bottom Line 1 violins I). In Bars 85, 86, and 87, they actually *play* the same song notes (melody line) to (Bar 88) Line 1 A# 8th note (followed by rests).

Flute II follows the clarinet II line thru Bar 84 (but an octave register higher), while flute I follows the clarinet I line (but also an octave register higher). After a quarter rest in Bar 85, flute I follows the violins I top line (but an octave higher register) except that the A# half note in the middle of Bar 87 (Line 2 for the flute but Line 1 A# for the violins) for the flute is tied to 8th note in Bar 88. Flute II follows the violins II bottom line in Bars 85-86. After an 8th rest in Bar 87, flute II plays Line 1 A# dotted quarter note up to Line 2 E# to D# quarter notes to (Bar 88) D 8th note.

End of cue.

[end session 9 pm]…[resume session Monday, August 2 at 6 pm]

****

"Show Me!" *Agitato* in Cut time, 19 pages (starting on Bar 88 with the seque from the previous cue). Cue # 40835. Key signature of F maj/D min (one flat). Orchestrated by R. Franklyn. Dvd location: Chapter 39 at :47. Scene: After Freddy sings his flowery and idealistic love song for a very short while, Eliza interrupts with her protest.

In Bar 88 (in effect Bar 1 for this cue), the Voice (Eliza) sings "Words! Words!" notated as Line 1 Bb down to F half notes to (Bar 89) "Words! I'm so" notated as G half note to A up to Line 2 C quarter notes to (Bar 90) "sick of" notated as Bb down to F half notes to (Bar 91) "words! I get" notated as G half note to F to G quarter notes to (Bar 92 now in ¾ time) "words all day" notated as A down to E up to A quarter notes to (Bar 93) "through; first from" notated as G down to D up G quarter notes to (Bar 94) "him, now from" notated as A down to E up to A quarter notes to (Bar 95) "you! Is" notated as G half note to G quarter note to (Bar 96) "that all you" notated as A-E-A quarter notes to (Bar 97) "bligh-ters can" notated as Bb-B-Bb quarter notes to (Bar 98) "do!" notated as Line 2 C dotted half note tied to dotted half note next bar (etc).

Back in Bar 88 (Bar 1), violins I play *mf* Line 1 F rinforzando whole note bowed trem to (Bar 89) G rinforzando half note bowed trem back to F half note trem to (Bar 90) F rinforzando whole note bowed trem to (Bar 91) G rinforzando half note bowed trem (followed by a half rest). Violins II play small octave Bb rinforzando whole note bowed trem to (Bar 89) A rinforzando whole note bowed trem to (Bar 90) Bb whole note to (Bar 91) A half note (bowed trem) followed by a half rest. Violas are bowed trem following the violins I line but played an octave lower register (small octave range). VC are bowed trem on small octave D rinforzando half note to C quarter note back to D quarter note to (Bar 89) Eb rinforzando whole note to (Bar 90) D half note to C to D quarter notes to (Bar 91) Eb rinforzando half note bowed trem to (non-trem) F legato to G quarter notes played *mp*. CB play non-trem on small octave F whole note thru Bar 90 to half note in Bar 91 (followed by a half rest).

The piano bottom staff plays *mf* Contra-octave and Great octave F rinforzando whole notes in Bar 88 (repeated next two bars) to (Bar 91) F half notes (followed by a half rest). The harp bottom staff plays Great octave F/small octave D/F half notes (followed by a half rest) to (Bar 89) F/Eb/A half notes (followed by a half rest). Repeat these bars in the next two bars. The top staff harp plays BB/Line 1 D/F half notes (and also A to G quarter notes) followed by a half rest to (Bar 89) Eb/G/A half notes (and also Line 2 D to C quarter notes) followed by a half rest. Repeat next two bars. The timp is rolled (notated like the bowed trem of the strings) *mp* on Great octave F whole note (repeated next two bars) to (Bar 91) F half note trem (followed by a half rest).

[break from 6:30 to 7:15 pm]

Trombone I (with a straight mute) plays *mf* Line 1 F tenuto half note to Eb legato to D quarter notes to (Bar 89) Eb to F tenuto half notes to (Bar 90) F tenuto half note to Eb to D quarter notes to (Bar 91) Eb half note (followed by a half rest). Three trumpets (straight mutes) play Bb/Line 2 D/F (Bb maj) tenuto half notes to F/Bb/C tenuto half notes. In Bar 89, trumpet I plays Line 2 D tenuto quarter note legato to C quarter notes up to F-F tenuto quarter notes. Trumpet II plays Line 1 A tenuto half note up to D to Eb tenuto quarter notes. Trumpet III plays G tenuto half note to A up to C tenuto quarter notes. In Bar 90, they repeat Bar 88. IN bar 91, trumpet I plays Line 2 D tenuto quarter note legato slur to C quarter note (followed by a half rest) while trumpets II-III play G/A half notes (followed by a half rest). Horn I plays Line 1 D [written A] tenuto half note to Eb [written Bb] tenuto quarter note legato to D quarter note to (Bar 89) small octave A [written Line 1 E] tenuto half note up to D to Eb quarter notes to (Bar 90) a repeat of Bar 88 to (Bar 91) D tenuto quarter note legato to C quarter note to (played *mp*) small octave F [written middle C] quarter note legato to G [written D] quarter note. Horn II plays

small octave F [written middle C] whole note to (Bar 89) G to A half notes to (Bar 90) F whole note to (Bar 91) G half note to F legato to G quarter notes. Horn III plays small octave Bb [written Line 1 F] tenuto whole note to (Bar 89) Line 1 D to middle C [written A to G] quarter notes down to small octave F tenuto half note to (Bar 90) Bb whole note to (Bar 91) A tenuto half note to F legato to G quarter notes (played *mp*).

Two bassoons play *mf* on small octave D rinforzando half note legato to C to D quarter notes to (Bar 89) Eb rinforzando whole note to (Bar 90) a repeat of Bar 88 to (Bar 91) Eb rinforzando half note to F legato to G quarter notes (played *mp*). The bass clarinet plays small octave F [written G] rinforzando whole note (repeated next two bars) to (Bar 91) F rinforzando half note (followed by a half rest). Clarinet II plays Line 1 rinforzando A quarter note legato slur to G quarter note (followed by a half rest). Repeat this bar in Bar 90 (silent in Bars 89 & 91). Clarinet I plays rinforzando Line 1 A legato to G quarter notes (followed by a half rest) to (Bar 89) Line 2 D rinforzando quarter note legato to C quarter note (followed by a half rest). Repeat these bars in Bars 90-91. The oboe plays Line 2 Bb down to F tenuto half notes to (Bar 89) G tenuto half note to A up to Line 2 C tenuto quarter notes to (Bar 90) Bb down to F tenuto half notes to (Bar 91) G tenuto half note (followed by a half rest). After a half rest in Bar 89, flute II plays Line 1 D rinforzando quarter note legato to Eb quarter note to (Bar 90) D 8th (followed by an 8th, quarter, and half rest, and also silent in Bar 91).

In Bar 92 (*Vivace* in ¾ time, half note = whole note), flute I plays *mp* Line 2 staccato 8th note figures A-A (crossbeam connected) to A-A (crossbeam connected) to A-A (crossbeam connected). Repeat in Bars 94 and 96 (silent in Bars 93, 94, and 97). Flute II plays Line 2 E-E staccato 8th notes in that same pattern, while flute III plays C#-C# staccato 8th notes in that same pattern. The oboe plays Line 1 A-A staccato 8ths in that pattern, clarinet I on Line 1 E-E 8ths, and clarinet II on middle C#-C# 8ths.

Fag I plays *mp* tenuto quarter notes small octave A-E-A to (Bar 93) G-D-G to (Bar 94) A-E-A to (Bar 95) G-D down to Great octave G to (Bar 96) A-E-A to (Bar 97) Bb-F-Bb. Fag II in Bar 92 play small octave 8th notes A-A to A-A to A-A (repeated in Bar 94) to (Bar 95) tenuto quarter notes G down to D down to Great octave G up to (Bar 96) 8th notes A-A A-A A-A (silent in Bar 97). In Bar 95, the bass clarinet returns to play tenuto quarter notes Line 1 G down to D down to small octave G (and then silent next two bars).

All horns play tenuto quarter notes small octave E [written Line 1 A] down to E [written small octave B] back up to A to (Bar 93) G down to D up to G to (Bar 94) a repeat of Bar 92 to (Bar 95) G tenuto dotted half note to (Bar 96) a repeat of Bar 92 to (Bar 97) Bb down to F up to Bb. While the flutes/oboes/clarinets are silent in Bars 93, 95, 97, the trumpets and Pos take over playing the repeated 8th note figures. Trumpet I plays Line 1 Bb-Bb to Bb-Bb to Bb-Bb crossbeam connected 8th note figures (repeated in the aforementioned bars) while trumpet II plays E-E notes, and trumpet III plays D-D notes. Pos I-II play (in straight mutes) play small octave G/Bb-G/Bb 8th note figures in this repeated pattern.

The harp bottom staff plays quarter notes small octave A-E-A to (see the Fag I line of notes). After an 8th rest, the top staff of the harp plays middle C#/E 8ths (followed by an 8th rest) to C#/E 8ths (followed by an 8th rest) to C#/E 8th notes to (Bar 93) Bb/D/E 8ths in that pattern (repeat next two bars). Repeat Bar 92 in Bar 96 to (Bar 97) D/F 8th notes in that pattern.

Violins and violas are silent thru Bar 97. VC play tenuto quarter notes small octave A-E-A to (Bar 93) G-D-G to (Bar 94) A-E-A to (Bar 95) G tenuto dotted half note to (Bar 96) A-E-A to (Bar 97) Bb-F-Bb. In Bar 95, the CB pluck pizzicato small octave G down to D down to Great octave G quarter notes.

In Bar 98 (:55, "Do!"), violins I play *sfz* middle C rinforzando quarter note up to *div* and *ff* staccato 8th notes double-stopped G/Line 2 E/and Line 3 C played 4X to (Bar 99) Bb/Line 2 E double-stopped and Line 3 E rinforzando quarter notes to G/Line 2 E double-stopped/Line 3 C staccato 8ths played 4X. Violins II play middle C rinforzando quarter note up to divisi Line 2 C/G staccato 8th notes played 4X to (Bar 99) Line 2 Eb/G rinforzando quarter notes to C/G staccato 8th notes played 4X. Viole play small octave C rinforzando quarter note *sfz* up to Line 1 E-E-E-E staccato 8th notes played *ff* to (Bar 99) Line 1 E rinforzando quarter note to same E-E-E-E staccato 8th notes. VC play small octave C rinforzando quarter note *sfz* up to middle C-C-C-C staccato 8th notes *ff* to (Bar 99) Line 1 Db rinforzando quarter note to middle C-C-C-C staccato 8th notes. CB play small octave C rinforzando quarter note *sfz* followed by two quarter rests and then a whole rest in Bar 99.

After a quarter rest, flutes I-II play *ff* Line 3 C-C-C-C staccato 8th notes up to (Bar 99) Eb rinforzando quarter note to C-C-C-C staccato 8th notes. Etc. I do not have the next page (Bars 100-103) for some reason, so I'll skip to Bar 110 (1:05).

Eliza sings "Tell me no" notated as Line 1 Eb up to Ab to F quarter notes to (Bar 111) "dreams" notated as Bb dotted half note to (Bar 112) "filled with de-" notated as Eb-Ab-F quarter notes to (Bar 113) "desire" notated as Bb dotted half note to (Bar 114) "If yo're on" notated as Eb-Ab-F quarter notes to (Bar 115) "fire" notated as Bb dotted half note to (Bar 116) "Show Me!" notated as Line 2 C quarter note down to Ab half note tied to quarter note next bar (followed by two quarter rests).

Back in Bar 110, violins I and flute I play *p* Line 1 Eb up to Ab to F legato quarter notes up to (Bar 111) Bb dotted half note. Follow the Eliza line thru Bar 117 except that the Ab half note in Bar 116 is tied to half note (not quarter note) next bar. Violins II play small octave Ab/Line 1 Eb-Ab/Eb 8th notes (crossbeam connected) played 3 X (repeated thru Bar 117). Violas play middle C-C to C-C to C-C 8ths to (Bar 111) Db-Db to Db-Db to Db-Db 8th note figures (repeated in Bars 112-113, and 114-115. In Bar 116, viole (top staff) play C-C to C-C to C-C 8th note figures to (Bar 117) C-C-C played forte to C-C-C 8th notes with the rinforzando on the first note of each figure. Viole (bottom staff) play small octave Eb-Eb 8th notes in that pattern thru Bar 117. VC play *p* quarter notes Great octave Ab up to small octave Eb down to Great octave Eb up to (Bar 111) Bb down to Eb up to small octave Eb rinforzando quarter note. Repeat in Bars 112-113,and Bars 114-115. In Bar 116, they play Great octave Ab up to C up to Eb rinforzando quarter notes down to (Bar 117) forte Great octave Ab rinforzando quarter note (followed by an 8th rest) down to Eb rinforzando 8th note tied to 8th note (followed by an 8th rest). CB play Great octave Ab quarter note (followed by two quarter rests) to (Bar 111) Bb quarter note (followed by a quarter rest) up to small octave E Eb rinforzando quarter note. Repeat in Bars 112-113, and Bars 114-115. CB follow the VC line in Bars 116-117 except that the end Eb 8th note tied to 8th note is small octave register (not Great octave).

After a quarter rest in Bar 111, the bells sound Lines 1 & 2 Eb half notes (repeated in Bars 113 and 115). After two quarter rests in Bar 111, Fag II and horns I-II play *p* small octave Eb tenuto quarter note tied to 8th note next bar (followed by rests).

Repeat in Bars 113-114 and Bars 115-116. After two quarter rests in Bar 111, the timp sounds *pp* small octave Eb quarter note (repeated in Bars 113 and 115). The same applies for the harp (bottom staff).

In Bar 118 (1:11), Eliza sings rapidly "Here we are to-ge-ther" notated as Line 2 C to Line 1 Bb 8th notes (crossbeam connected) to A-G to Bb-A 8th notes to (Bar 119) "in the mid-dle of the" notated as G-F to A-G to F-E 8th notes to (Bar 120) "night!" notated as G dotted half note to (Bar 121) "Don't talk of" notated as F to G to Ab quarter notes to (Bar 122) "spring!" notated as G dotted half note to (Bar 123) "Just hold me" notated as D-E-F quarter notes to (Bar 124) "tight!" notated as E dotted half note tied to 8th note next bar (followed by rests).

Flutes I & II play the same notes but played as staccato notes an octave register higher. The oboe plays the same notes in the Eliza register (largely Line 1). The same applies for clarinet I, but clarinet II plays the staccato notes an octave lower (as also Fag I). Violins I play double-stopped E/Line 2 C rinforzando 8th notes (followed by an 8th and quarter rest) to Line 1 Bb pizzicato 8th note (followed by an 8th rest) to (Bar 119), after a quarter rest, A rinforzando and pizzicato 8th note (followed by an 8th and quarter rest) to (Bar 120) *arco* ascending staccato 8th notes small octave G-middle C-E-G-Line 2 C-E (C maj linear tonality) to (Bar 121) F to G to Ab quarter notes legato to (Bar 122) G dotted half note to (Bar 123) D-E-F legato quarter notes to (Bar 124) E dotted half note tied to 8th note next bar (followed by an 8th rest) down to middle C down to small octave G staccato 8th notes up to middle C staccato quarter note. In Bar 118, violins II play double-stopped small octave G/Line 1 G rinforzando 8th notes (followed by an 8th and quarter rest) to small octave Bb rinforzando 8th note plucked pizzicato to (Bar 119), after a quarter rest, A rinforzando 8th note (followed by an 8th and quarter rest) to (Bar 120) *arco* double stopped staccato 8th notes small octave G/Line 1 E played 6 times to (Bar 121) F-F to G-G to Ab-Ab 8th note figures to (Bar 122) double-stopped G/Line 1 G 8th notes as given (etc).

[Note: From this point (after the above "Show Me!" cue, I pretty much ran out of time with my research on the score except for a brief focus on Higgins' "I've Grown Accustomed" song. After the "Show Me!" song, there is a return to the "Wouldn't It Be Loverly" song at the end of Reel 17 into Reel 18 lasting a total of 3:15 (initially vocal visual and then background music). Next we find in Reel 19 the famous "Get Me To The Church On Time" song that lasts six minutes but I never did have a chance to look at that cue. Next is Higgins' song "A Hymn To Him"in Reel 20 that lasts about 3:25, but once again I did not have a chance to research it. Next is Eliza's "Without You" song (that I did not have time to study) in Reel 21. In Reel 22, a background version of "A Hymn To Him" is played for twenty seconds. Then the "I've Grown Accustomed To Her Face" song is heard (Higgins' last song). That lasts 5:25. After that is background music based on the "I Could've Danced All Night" music for 1:30 duration.]

****

"I've Grown Accustomed To Her Face" *Furioso* in 2/4 time, 46 pages, 188 bars. Cue # 40850. Orchestrated (*Arr.*) by A. Courage. Dvd location: Chapter 48 at :21.

Scene: Higgins storms out of his Mother's place, pacing furiously down the street, full of conflicting feelings about Eliza leaving.

[end session at 10:16 pm. Should be able to finish tomorrow after work by 7 pm when Susan arrives home from work. Then we'll go out to eat dinner]

[resume Tuesday, August 3 at 5:12 pm]

In Bar 12 (effectively Bar 1 for *this* cue, although it seques from the first 11 bars that comprise a separate Intro orchestral-only cue that I did not study), flute I plays forte Line 3 A-A staccato 8th notes (followed by a quarter rest) to (Bar 13) G-G staccato 8th notes (followed by a quarter rest) to (Bar 14) E-E staccato 8th notes (followed by a quarter rest) to (Bar 15) F#-F# staccato 8th notes (followed by a quarter rest). Flute II plays Line 3 G-G staccato 8th notes in that pattern to (Bar 13) E-E staccato 8th notes to (Bar 14) C-C 8th notes to (Bar 15) C-C 8th notes. The piccolo plays Line 3 D-D staccato 8th notes in that pattern to (Bar 13) C-C 8th notes to (Bar 14) Line 2 B-B 8ths to (Bar 15) A-A 8ths. The oboe is *col Piccolo as written*. Clarinet I plays Line 2 A-A staccato 8th notes (followed by a quarter rest) to (Bar 13) G-G 8th notes in that pattern to (Bar 14) E-E 8th notes to (Bar 15) F#-F# 8ths. Clarinet II plays Line 2 G-G 8ths to (Bar 13) E-E to (Bar 14) C-C to (Bar 15) C-C. Horns play D/G/A [written Line 1 A/Line 2 D/E] staccato 8ths in that pattern to (Bar 13) C/E/G 8ths to (Bar 14) same C/E/G to (Bar 15) C/C/F#. Trumpets play G/A/Line 2 D [written A/B/Line 2 D staccato 8ths in that pattern to (Bar 13) G/A/C to (Bar 14) E/G/B to (Bar 15) D/F#/A 8ths. Pos I & II play Line 1 D/E-D/E staccato 8ths (followed by a quarter rest) to (Bar 13) C/E-C/E 8ths in that pattern to (Bar 14) B/B 8ths to (Bar 15) A/C 8ths. Drums sound two staccato 8th notes notated on the top space of the staff (followed by a quarter rest), repeated next three bars. The bells sound Line 3 D 8th note (followed by an 8th and quarter rest) to (Bar 13) C 8th in that pattern to (Bar 14) B 8th to (Bar 15) A 8th. The harp plays forte Lines 2 & 3 forte and sforzando-marked (^ above the notes) 8ths (followed by an 8th and quarter rest) to (Bar 13) C 8ths to (Bar 14) B 8ths to (Bar 15) A 8ths. The piano plays forte on Line 2 D/G/A/Line 3 D staccato 8ths to another such set (followed by a quarter rest) to Bar 13) C/E/G/C staccato 8ths in that pattern to (Bar 14) B/E/G/B 8ths to (Bar 15) A/C/F#/A 8ths/ Violins I play Line 3 D-D staccato 8ths (followed by a quarter rest) to (Bar 13) C-C 8ths to (Bar 14) B-B 8ths to (Bar 15_ A-A 8ths. Violins II play Line 2 G/A-G/A staccato 8ths in that pattern to (Bar 13) E/G 8ths to (Bar 14) C/E 8ths to (Bar 15) C/F# 8ths. Violas play Line 2 D-D staccato 8ths (followed by a quarter rest) to (Bar 13) C-C 8ths to (Bar 14) B-B 8ths to (Bar 15) A-A 8ths.

On the 2nd beat of the first bar, various instruments respond in like manner by staccato 8th notes. The bass clarinet (after a quarter rest) plays forte Line 1 D-D staccato 8th notes (repeated next three bars). Fag I plays (after a quarter rest in Bar 12) Line 1 D-D staccato 8th notes (of course crossbeam connected), repeated next three bars, while Fag II plays Great octave D-D 8ths. Pos III plays (after a quarter rest) small octave D-D staccato 8th notes (repeated next three bars). After a quarter rest, the timp sounds *mf* on small octave D 8th note (repeated next three bars). After a quarter rest, drums II play two 8th note (repeated next three bars). I believe these are the bass drums, while the first drums already discussed are snare drums sharing the same staff. After a quarter rest, the harp bottom staff plays Great octave and small octave D sforzando 8ths (followed by an 8th rest), repeated next three bars. After a quarter rest, the piano (bottom staff) plays Great

octave and small octave D-D staccato 8ths (repeated next three bars). After a quarter rest, VC/CB play small octave D-D staccato 8ths (repeated in Bars 13, 14, and 15).

In Bar 16 (effectively Bar 5 for this cue at :23), the tempo marking is now *Poco Ralldo*. Higgins exclaims (not sings) "Damn!" notated as x-headed 8th note placed on the top line of the staff followed by an 8th and quarter rest) and repeated next two bars to (Bar 19) "Damn!" notated as an x-headed 8th followed by an 8th rest and then a quarter rest held fermata and then a half rest. Here he states "I've grown accustomed to her face!"

In Bar 16, violins I are double-stopped on Line 2 Db/A sforzando 8th notes (followed by an 8th and quarter rest) to (Bar 17) Cb/G sforzando 8ths (followed by rests) to (Bar 18) Bb/F# 8ths (followed by rests) to (Br 19) Ab/Line 2 F sforzando 8ths followed by an 8th rest and then a quarter rest held fermata and then an 8th rest. During this fermata-held break, the strings are set *con sordini* (with mutes). Then the violins begin to play the melody line *mf esp* (as I'll discuss shortly).

Back in Bar 16, violins II play double-stopped Line 2 C/F sforzando 8th notes (followed by an 8th and quarter rest) to (Bar 17) Bb/Eb 8ths to (Bar 18) A/D 8ths to (Bar 19) G/D 8ths followed by the aforementioned rests. Violas play double-stopped Line 1 Db/A sforzando 8ths (followed by an 8th and quarter rest) to (Bar 17) Cb/G 8ths to (Bar 18) Bb/F# 8ths to (Bar 19) Ab/F 8ths followed by rests (soon they too with play the melody line with mutes on). After a quarter rest in Bar 16, VC/CB play Great octave G sforzando 8th note (repeated next two bars) to (Bar 19) double-stopped small octave G/middle C sforzando 8ths (followed by rests as given). CB in Bar 19 play Line 1 G 8th note followed by rests for the rest of the bar.

In Bar 16, the piano top staff plays Line 1 A/Line 2 C#/F/A sforzando 8th notes (followed by an 8th and quarter rest) to (Bar 17) G/B/Line 2 Eb/G sforzando 8ths (followed by rests) to (Bar 18) F#/Bb/Line 2 D/F# 8ths (Followed by rests) to (Bar 19) F/Ab/Line 2 C/F 8ths (followed by rests for the rest of the bar). After a quarter rest, the piano bottom staff plays Contra-octave and Great octave G sforzando 8th notes (followed by an 8th rest) repeated next two bars, and then (in Bar 19) small octave G/Ab/middle C/D 8th notes (followed by rests). The harp is silent. The top drum sounds a rinforzando x-headed 8th note let ring (repeated next three bars). In Bar 19, it sounds another 8th note but *choke!*. After a quarter rest, the timp sounds the Great octave G 8th note (repeated next three bars). Pos I & II play A/Line 1 D tenuto and rinforzando quarter notes (followed by a quarter rest) to (Bar 17) G/middle Cb quarter notes to (Bar 18) F#/Bb quarter notes to (Bar 19) Ab/Line 1 D sforzando 8th notes (followed by rests). After a quarter rest, Pos III plays Great octave G sforzando 8th note (followed by an 8th rest) repeated next two bars to (Bar 19) small octave 8th note (followed by rests). Trumpets are silent. Horns play middle C/F/A rinforzando and tenuto quarter notes (followed by a quarter rest) to (Bar 17) Bb/Eb/G quarter notes in that pattern to (Bar 18) A/D/F# quarter notes to (Bar 19) Ab/middle C/F sforzando 8ths (followed by rests). After a quarter rest, Fags play Great octave and small octave G sforzando 8th notes (followed by an 8th rest) repeated next two bars to (Bar 19) small octave Ab/Line 1 D sforzando 8th notes (followed by rests). After a quarter rest, the bass clarinet plays small octave G [written A] sforzando 8th (followed by an 8th rest) repeated next two bars to (Bar 19) Line 1 G 8th note (followed by rests). Clarinet play Line 2 C/F tenuto and rinforzando quarter notes (followed by a quarter rest) to (Bar 17) Bb/Eb quarter notes to (Bar 18) A/D quarter notes to (Bar 19) Ab/Line 2 C 8ths (followed by rests). The oboe plays Line 2 Db tenuto and

rinforzando quarter note (followed by a quarter rest) to (Bar 17) Cb quarter note to (Bar 18) Bb quarter note to (Bar 19) Line 2 D sforzando 8th (followed by rests). Flute II plays Line 2 A quarter note in that pattern to (Bar 17) G quarter note to (Bar 18) F# quarter note to (Bar 19) Line 2 D 8th note. Flute I plays Line 3 A quarter note in that pattern to (Bar 17) G quarter note to (Bar 18) F# quarter note to (Bar 19) F sforzando 8th note (followed by rests).

The violins/viole/celli then play the principal melody line. At the end of Bar 19, muted violins (including violins II) play *mf espr* Line 2 (Line 1 for viole *mf* and small octave for celli *mp*) C stand alone 8th note legato to D-E 8th notes (crossbeam connected) to (Bar 20, *Modto con Tenerezza*) G-G-G-G tenuto quarter notes down to D tenuto half note tied to (Bar 21) half note and 8th note decrescendo hairpin (followed by an 8th and quarter rest for violins II and viole). Actually, celli have that small octave D tenuto half note in Bar 20 tied to (and decrescendo) and 8th note next bar (followed by an 8th, quarter, and half rests. Violins I, however, continue the melody line for the strings section *mp dolce* on middle stand alone C 8th legato top D-E 8th notes (crossbeam connected) to (Bar 22) G half note to F half note tied to quarter and 8th notes next bar (followed by two 8th rests) to E stand alone 8th note legato to F-G 8th notes (more later).

In Bar 22, violins II return after the very tiny rest to play *mp dolce* middle C dotted half note to B dotted 8th to middle C 16th crescendo to (Bar 23) small octave B-B-B tenuto 8th notes to B tenuto 8th note legato to A half note decrescendo. Viole in Bar 22 play *mp dolce* small octave A whole note to (Bar 23) G whole note. Celli play *mp dolce* small octave F whole note to (Bar 23), after an 8th rest, Great octave G quarter note legato up to E dotted half note. CB in Bar 20 play *mf* small octave C up to G half notes to (Bar 21) *mp pizz* C quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest) up to (Bar 22, *mp dolce* and now *arco*) small octave D up to G half notes down to (Bar 23) C half note decrescendo and tied to 8th note (followed by an 8th and quarter rest).

[dinner break at 7:12 pm].[return 8:39]

In Bar 20, flute I plays *mf espr* Line 2 D-D-D-D tenuto 8th notes down to B tenuto half note tied to half note next bar decrescendo and tied to quarter & 8th notes with yet another decrescendo hairpin underneath (followed by an 8th rest). Flute II plays Line 2 C-C-C-C tenuto 8th notes down to G tenuto half note tied to next bar as given. The oboe plays Line 2 G dotted quarter note to G 8th legato down to D half note tied to half note next bar and tied to 8th note, and then *dolce esp* on C-D-E legato 8th notes *mp* up to (Bar 22) G-G-G-G tenuto 8th notes to F half note tied to quarter note and 8th note next bar (followed by two 8th rests) to E stand alone 8th to F-G 8ths (crossbeam connected). The clarinets play *mf* Line 1 D/G dotted quarter notes to D/G 8ths to D/E half notes tied to notes next bar (see flute I). In Bar 22, clarinet I plays *mp* middle C dotted half note to B dotted 8th to C 16th crescendo to (Bar 23) Bb dotted quarter note to Bb 8th to A half note decrescendo. Clarinet II plays small octave A dotted half note to A quarter note to (Bar 23) G whole note. The bass clarinet plays small octave G dotted half note to G quarter note legato to (Bar 21) middle C whole note decrescendo (silent next twp bars). Fag I plays small octave E dotted half note to E quarter note tied to E whole note in Bar 22 decrescendo to (Bar 22) F whole note. After a quarter rest in Bar 23, it plays Great octave G quarter note legato slur up to small octave E half note. Bassoon II plays *mf* Great octave C half note legato up to G half note up to (Bar 21) small octave C half note

down to G half note decrescendo. In Bar 22, it plays *mp* Great octave D up to G half notes down to (Bar 23) C half note tied to 8th note (followed by an 8th and quarter rest).

After a half and quarter rest in Bar 20, horns play *mf esp* small octave E/G/Bb quarter notes crescendo to (Bar 21) Bb/Line 1 E/G quarter notes up to E/G/Bb quarter notes decrescendo down to small octave E/G/Bb quarter notes tied to 8th notes (followed by an 8th rest). They are silent for many bars afterward. Trumpets are silent. Pos I-II play small octave E/G dotted half notes to E/G quarter notes tied to (Bar 21) half notes and 8th notes (followed by rests). Pos III plays C half note down to Great octave G half note tied to G half notes and 8th note next bar.

The harp (top staff) is arpeggiando *mf* on small octave G/middle C/D/G half notes (followed by a quarter rest) to E/G/B/Line 1 E quarter notes played *mp*, while the bottom staff plays Great octave C/G/small octave E arpeggiando half notes to Contra-octave and Great octave G half notes. In Bar 21, the harp is arpeggiando on Great octave C/G/small octave E/G/B/Line 1 E/G quarter notes decrescendo to B/Line 1 E/G/B quarter notes to Great octave G/small octave E/G/A middle C/E/A quarter notes (followed by a quarter rest). In Bar 22, the harp is arpeggiando on Great octave D/A/small octave F/A/middle C/G half notes to Great octave G/small octave A/middle C/F half notes. In Bar 23, the harp plays Great octave C quarter note to G/small octave B/Line 1 G/B arpeggiando quarter notes to E/G/A/middle C/A arpeggiando half notes.

After a half and 8th rest in Bar 21, Higgins sings "she al-most" notated as middle C 8th to D to E 8ths to (Bar 22) "makes the day be-gin" notated as G-G-G-G 8th notes to F half note tied to 8th note next bar (followed by an 8th and quarter and 8th rest) to "I've grown ac-" notated as E 8th to F-G 8th notes to "Bar 24) "customed to the tune she" notated as B-B-B-B 8th notes to A dotted quarter note to F# 8th to (Bar 25) "whistles night and noon; her" notated as A-A-A-A 8ths to G dotted quarter note to G# 8th to (Bar 26) "smiles, her frowns, her" notated as A dotted quarter note down to F# 8th to G dotted quarter note down to E 8th to (Bar 27) "ups" notated as F 8th followed by two 8th rests, and then "Her downs are second" notated as middle C# stand alone 8th to D-D-E-F 8ths to (Bar 28) "na-ture to me now" notated as G-G-G-G 8ths down to D half note tied to quarter note next bar (followed by a quarter and 8th rest) to "like breathing" notated as c-D-E 8ths to (Bar 30) "out and breathing in" notated as G-G-G-G 8ths to F half note tied to quarter note next bar. Etc.

In Bar 24, violins I play Line 1 B half note to A dotted quarter note down to F# 8th to (Bar 25) A half note to G dotted quarter note to G# 8th legato slur to (Bar 26) A dotted quarter note decrescendo, and then F# 8th legato slur to G dotted quarter note decrescendo, and then E 8th legato slur to (Bar 27) F 8th decrescendo (followed by two 8th rests) down to C# 8th legato to D-D-E-F 8ths < *poco* > legato to (Bar 28) G dotted quarter note to G 8th legato down to D half note tied to half note and 8th note next bar, and then C-D-E legato 8ths (etc).

In Bar 24, violins II play Line 1 E dotted half note legato to D# quarter note to (Bar 25) D dotted half note to C quarter note. In Bar 26, divisi violins II then play middle C/E quarter notes to B/D half notes to Bb/C# quarter notes decrescendo to (Bar 27) A/C 8ths (followed by two 8th rests) to *unis* middle C# 8th to C quarter note to B quarter note < *poco* > to (Bar 28) divisi small octave A/Line 1 D half notes to G/B half notes tied to half notes next bar to G/A half notes to (Bar 30) unison C dotted half note to *esp* B dotted 8th to C 16th crescendo to (Bar 31) B-B-B-B tenuto 8th notes decrescendo to A half note.

Etc. Viole play small octave A whole note legato slur to (Bar 25) G whole note to (Bar 26) A to G half notes to (Bar 27) F 8th (followed by two 8th rests) to A half note < *poco* > to (Bar 28) E whole note tied to whole note next bar to (Bar 30) A whole note to (Bar 31) G whole note. VC top line play small octave C whole note legato slur up to (Bar 25) E whole note while the bottom line celli play Great octave F to F# half notes to (Bar 25) G whole note. In Bar 26, they are *unis* on Great octave F to E half notes decrescendo to (Bar 27) D 8th (followed by two 8th rests) to G/small octave F half notes < *poco* > to (Bar 28) Great octave G whole note up to (Bar 29) small octave C legato down to Great octave G half notes up to (Bar 30) F whole note. After a quarter rest in Bar 31, VC play (like Fag I) Great octave G quarter note legato up to small octave E half note. Etc. CB pluck *pizz* small octave F quarter note (followed by a quarter rest) to F# quarter note (followed by a quarter rest) to (Bar 25) G quarter note (followed by a quarter and half rest). In Bar 26, CB pluck F quarter note (followed by a quarter rest) to E quarter note (followed by a quarter rest) to (Bar 27) D 8th (followed by an 8th and quarter rest) to (now *arco*) Great octave G half note < *poco* > to (Bar 28) C down to Great octave G half notes to (Bar 29) C quarter note *pizz* (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest) up to (Bar 30) small octave D half note (now *arco*) legato up to G half note down to (Bar 31) C half note tied to 8th note (followed by rests).

ETC.

Completed August 3 at 10:15 pm PDT

(C) Copyright 2004 Bill Wrobel

[images inserted Saturday, January 23, 2016]

You are welcome to reprint, copy, archive, quote or re-post this
analysis for non-profit purposes, but please retain the source and copyright.

CHEERIO!